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CATALOGUE

OF

JAPANESE COLOUR PRINTS

COMPRISING

Specimens of the work of most of the famous Ukiyo Artists:

OKUMURA MASANOBU, NISHIMURA SHIGENAGA, THE TORII FAMILY, HARUNOBU, KORYŪSAI, BUNCHŌ, SHUNSHŌ, SHUNZAN, SHUNMAN, KITAO MASANOBU, SHARAKU, ENSHI, SHIKŌ, UTAMARO, YEISHI, HOKUSAI, TOYOHARU, TOYOKUNI, HIROSHIGE, YEISEN, YEIZAN, AND OTHERS,

INCLUDING SUCH IMPORTANT SELECTIONS FROM THEIR WORK AS

HARUNOBU'S DAINTY FEMALE FIGURES; SHIBA KOKAN'S IMITATIONS; KORYŪSAI'S FAMOUS FASHION PLATES; KIYONAGA'S STATELY WOMEN; MASANOBU'S "BEAUTY OF THE EAST";

SHARAKU'S UNIQUE AND POWERFUL ACTOR PORTRAITS;

UTAMARO'S PHRENOLOGICAL STUDIES;

YEISHI'S GENJI ANALOGUES;

HOKUSAI'S FAMOUS VIEWS OF FUJI;

TOYOKUNI'S PORTRAITS, AND

HIROSHIGE'S MIST AND RAIN LANDSCAPES;

TOGETHER WITH

ORIGINAL DRAWINGS, KAKEMONO, MAKIMONO, AND JAPANESE BOOKS, Etc.

The Properties of Sir Daniel Hall, K.C.B., *of 7, Cork Street, W.;*
E. Reuben, Esq. *of 28, Chester Street, S.W.;*
F. H. Evans, Esq. *of 32, Rosemont Road, Acton, W.*
and other Owners.

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N.B.—*The dates of Artists in this Catalogue have been revised in accordance with the latest available information, including the recent decipherment of records on the Torii tombs.*

CATALOGUE

OF

JAPANESE COLOUR PRINTS.

FIRST DAY'S SALE.

The Property of Sir Daniel Hall, K.C.B.

of 7, Cork Street, W.

MASANOBU (Okumura), *c.* 1685–*c.* 1765.

LOT

1 **Narihira on Suma Beach**, viewing the scenery, attended by two ladies, one of whom stands before him holding his SUZURI-BAKO, and the other offering him poem slips; black and white; YOKO-YE; *unsigned*

2 **Two Lovers**, she sitting under a cherry tree, he kneeling before her, embracing each other; black and white, coloured by hand; YOKO-YE; *unsigned*

3 **Rosei's Dream**. Lying asleep, with his face behind a transparent fan, he sees himself being carried in a palanquin as a Minister of State, the dream being rendered in a gradation print in the upper right-hand corner; printed in BENI and yellow with a soft grey; *small size, almost square*; *sealed* OKUMURA MASANOBU

*** From the Happer collection.

SUKENOBU (Nishikawa), 1677–1751.

4 **A Lady of Yedo** going visiting, attended by her maid, and a woman looking at them passing; a single page from a book printed in pink and green, YEHON CHITOSE NO HARU; *unsigned*

SHIGENAGA (Nishimura), 1696–1756.

5 **A Calendar for 1750**: DAIKOKU the God of Wealth causing money and other precious things to spring out of his sack by striking it with his magical mallet; with the long and

LOT 5—*continued.*

short months of the year accompanied by their zodiacal signs intermingled. The long months are 2, 5, 7, 9, 10 and 11; the short months, 1, 3, 4, 6, 8, 12; in pink and green, *with the date* KWANYEN 3, HORSE YEAR, *in a label*; HOSO-YE; *signed* NISHIMURA SHIGENAGA

KIYONOBU (Torii), 1664–1729.

6 **Three Actors**, each under an umbrella, standing against a pale background of trees: Onoye Kikugorō before a cherry, Sanogawa Ichimatsu before a willow, and Sanogawa Senzō before a maple; HOSO-YE; triptych, in pink and green; *signed* TORII KIYONOBU

*** As this print shows Sanogawa Ichimatsu in a chequered pattern which he did not invent until 1741, and Onoye Kikugorō did not go to Yedo until 1757, in which year Sanogawa Senzō was acting at Ichimura-za, the print must be dated as about 1757, and therefore cannot be by the first Torii Kiyonobu.

KIYOMASU (Torii), 1706–1764.

7 **Morita Kanya II** as a woman, in the Nunozarashi dance, waving a long strip of linen over his head, a water-wheel beside him, and a small farmer's cart led by a peasant in front; HOSO-YE, URUSHI-YE; *signed* TORII KIYOMASU

KIYOHIRO (Torii), 1708–1766.

8 **Theatrical Duo**: Segawa Kichiji as Matsu-wakamaru and Bandō Hikosaburō as Ume-wakamaru, both carrying bird-cages on branches of trees, printed in pink and green; HOSO-YE; *signed* TORII KIYOHIRO

KIYOMITSU (Torii), 1735–1785.

9 **Rokujō Udaijin** gazing at a waterfall, his sword-bearer squatting beside him; HOSO-YE, USUZURI, "in thin colours," yellow, pink and slatey blue without any black key-block; *signed* TORII KIYOMITSU

*** Fine and rare. From the Wakai collection.

10 **New Year's Morning.** A girl fetching the first water of the New Year from a well under a plum tree, and holding up her lantern to see the blossoms; printed in pink and blue; HOSO-YE; *signed* TORII KIYOMITSU

TORII SCHOOL.

11 **A Tiger and Bamboo**, black and white, coloured by hand in red and yellow; HOSO-YE; *unsigned*

TOYONOBU (Ishikawa), 1711–1785.

12 **Kumenosuke and O Ume,** two lovers of Romance, under an umbrella under a blossoming cherry tree, in pink and blue; HOSO-YE; *one of a triptych* AIGASA SAMBOKU TSUI, "Umbrella sharing"; *signed* ISHIKAWA TOYONOBU

HARUNOBU (Suzuki), *d.* 1770.

13 **A Tea-House Waitress as Ch'en Nan,** the Chinese Sage, evoking a dragon from a bowl as she sits on the ENGAWA of a house, with a fan beside her, her arms showing through the gauzy material of her dress; *large size, almost square, without text, unsigned. Some former owner has written on the side of the print "Ujimasa's daughter Yukihime"*

14 **Sotōri-hime,** younger sister of the Empress Osaka no Ōnakatsuhime and reputed inventress of weaving, standing, watching a spider; *medium size, almost square, without text*; *signed* HARUNOBU

15 **Selecting an Obi**: A young woman who has just come from her bath looking at an OBI being held up for her to see by her maid, kneeling beside a TSUITATE painted with cranes; *large size, almost square, without text*; *signed* HARUNOBU

16 **An Artistic Challenge**: A Chinese official standing in the prow of a boat holding up a picture of grasses in the Kanō style, and a girl standing in the prow of another boat holding up a HASHIRAKAKE of the Ukiyo school: *medium size, almost square, with poem in the clouds*; *unsigned*

17 **Kumagaya no Naozane** challenging Taira no Atsumori on the sea-shore at the battle of Ichi no Tani; *medium size, almost square, without text*; *signed* SUZUKI HARUNOBU

See Illustration. Plate I.

18 **Recovering a Football**: A youth standing outside the fencing of a garden, with hand raised, waiting for the young woman, who is standing on a ladder inside the fence, to return the football he has kicked over; a branch of blossoming cherry droops over the fence; *large size, almost square, without text*; *signed* HARUNOBU

See Illustration. Plate I.

19 **A Girl with a Samisen,** a page from SEIRŌ BIJIN AWASE, published 1770; *unsigned*

20 **Hashirakake**: A Girl up a ladder about to break off a branch of a blossoming plum tree, and a man servant below looking into the water in a CHŌZU-BACHI; *signed* HARUNOBU

KORYŪSAI (Isoda), 1720–*c.* 1782.

21 **Kiyohana of Kado Tama-ya**, standing, fixing a hair-pin in her hair, and her two KAMURO standing behind her, all turned to the left; *full size, upright, without background, one of the series* HINAGATA WAKANA NO HATSUMOYO, "First dyed designs for Spring grasses"; *signed* KORYŪSAI

*** A fine print in fine state.

See Illustration. Plate I.

22 **Two Oiran**, one kneeling with a KOKYU, the other standing talking to her and fixing a hair-pin; a page from a book; *unsigned*

23 **Two Young Girls** and a Boy at autumn time in the country, *signed* KORYŪSAI; and **A Girl** playing with a dog, *unsigned*; *both small colour prints* (2)

24 **Hashirakake**: Hinatsuru of Tama-ya on promenade with her two KAMURO behind her, and the first cuckoo of Spring flying overhead; *signed* KORYŪ

25 **Hashirakake**: A Woman, partly wrapped in her YUKATA, seated on the window-sill of a bath-house, fanning herself, and a black and white dog before her scratching its neck with its hind leg; *signed* KORYŪSAI

26 **Hashirakake**: A Youth holding a hawk on his hand facing to the left, and in the background Fuji rising beyond clouds; one of a pair representing the three lucky things for dreams; *signed* KORYŪSAI

27 **Hashirakake**: A Woman in a black SHIKAKE walking under an umbrella in snow, passing to the left, and overhead a blossoming plum tree; *signed* KORYŪ

MASUNOBU (Tanaka), *worked c.* 1754-1771.

28 **Hashirakake**: A Youth holding the fan of an umpire standing on the right shoulder of Hotei, who is sitting beside his treasure bag; *signed* MASUNOBU

BUNCHŌ (Ippitsusai), *worked c.* 1764-1796.

29 **Osome and Hisamatsu**, two lovers of Japanese story, at the angle of a house, he kneeling before her with a small boat in his hand to put into a wooden tub with water plants, and she standing beside him: *medium size, almost square; one of a series* SUGATA HAKKEI, "Eight Celebrated Portraits"; *signed* IPPITSUSAI, *sealed* MORI

30 **Ichikawa Yaozō II** in male character in the play DŌJŌJI, standing by a bell hanging by a plum-tree; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ, *sealed* MORI

SHUNSHŌ (Katsukawa), 1724-1792.

31 **A Group of Actors** arriving at the Theatre. On the left, on the landing place of a staircase, stands Ichikawa Monnosuke II in conversation with an actor, whose MON is not visible, and in the rear, clogs in hand, Iwai Hanshirō IV is looking down the stairs; *medium size, upright*; *signed* SHUNSHŌ

*** A rare and fine print.

See Illustration. Plate I.

32 **Kō no Moronao and Lady Kawoyo**: The Prime Councillor offering the Lady his love verses, and Wakanosuke looking on; Chūshingura, Act I; *medium size, almost square*; *signed* SHUNSHŌ

33 **Ichikawa Ebizō II** as Shibaraku; HOSO-YE; *signed* SHUNSHŌ

34 **Nakamura Sukegorō II** as a man drawing a sword, standing in open country in a rain storm at night; black background; HOSO-YE; *signed* SHUNSHŌ

35 **Segawa Kikunojō II** in female character as a Tennin wearing the feather robe, standing against a dadoed background; HOSO-YE; *signed* SHUNSHŌ

36 **Iwai Hanshiro IV** in female character in the Fox Dance in the play Kitsune Tadanobu; HOSO-YE; *signed* KATSU SHUNSHŌ

36A **Ise Monogatari**: Twenty-four illustrations to this story, mounted in an album, with descriptive text for each illustration written in German, *bound in half vellum*

SHUNKŌ (Katsukawa), *worked c.* 1765-1790.

37 **Matsumoto Kōshirō IV** in male character as Yoemon kneeling on the back of Iwai Hanshirō IV, as his wife Kazane, on the edge of a river, and about to slay her with a scythe, background a rain storm; HOSO-YE; *signed* SHUNKŌ

38 **Ichikawa Monnosuke II** in male character, standing, his right hand on a sword resting on the ground, left hand holding a SAKÉ cup, against a dadoed background; HOSO-YE; *signed* SHUNKŌ

39 **Ichikawa Monnosuke II** in male character, standing on the edge of the sea-shore holding up in his left hand a KUGE'S cap; HOSO-YE; *signed* SHUNKŌ

SHUNJŌ (Katsukawa), *worked c.* 1780-1790.

40 **Segawa Kikunojō III** as a woman, standing by the bank of an iris pool, under a willow; HOSO-YE; *signed* SHUNJŌ

SHUNTEI (Katsukawa), 1769-1820.

41 **Watonai** or **Kokusen-ya**, riding on a Tiger and holding an open fan, on a blue wash background ; *full size, upright* ; *signed* SHUNTEI

SHUNYEI (Katsukawa), 1767-1819.

42 **Chūshingura, Act XI.** The Rōnin finding and dragging out the recreant Moronao ; *small size, upright* ; *signed* SHUNYEI

*** From the Hayashi and Happer collections.

43 **Hoso-ye Triptych** : Night Scene by a bamboo grove, on the right Matsumoto Kōshirō IV as a man holding an infant, in the centre Nakamura Denkurō IV with drawn sword, as a man, attacking Osagawa Tsuneyo, as a woman, who is defending herself with a sword ; *each sheet signed* SHUNYEI

See Illustration. Plate II.

44 **Hoso-ye Triptych** : In front of the Tea-house FUKU-YA, on the right Ichikawa Monnosuke II as a man holding a poem, in the centre Ichikawa Monnosuke III as a woman putting a hair-pin in her hair ; and on the left Ichikawa Komazō II as a man, in front of a dadoed background of bamboo ; *each sheet signed* SHUNYEI

45 **An Actor** as a woman holding her hands to her bosom, bending a little forward and looking to the left, on a grey wash background ; *medium size, upright* ; *signed* SHUNYEI

46 **Nakamura Noshio II** as a woman, with a fillet of pink material round her head and hair down, standing, her crossed hands resting on a staff, on a grey wash background ; *small size, upright* ; *signed* SHUNYEI

47 **A Memorial Print** of an Actor, whose name is not given, standing, in white clothes, on a yellow ground, with the KAIMYŌ : Senshoin Ryūsha Nichiyū Shinji, 19 day, 10 month, but no year ; HOSO-YE ; *signed* SHUNYEI

*** From the Hayashi collection.

48 **Hashirakake** : A Man holding a woman on his shoulder to reach a monkey, who is sitting on the bough of a tree above her, and making most of the opportunity ; *signed* SHUNYEI

SHIGEMASA (Kitao), 1739-1819.

49 **Women winding Silk** from cocoons, one of the illustrations from KAIKO YASHINAI GUSA, "The Raising of Silk Worms" ; *signed* KITAO SHIGEMASA

MASANOBU (Kitao), 1761-1816.

50 "**The Beauty of the East**" (Yedo). A young woman passing to the right with her paper handkerchiefs in her right hand and another woman on her far side in conversation, without background; *one of a set* TŌZAI NAMBOKU BIJIN, "Beautiful Women of the East, West, South and North"; *full size, upright*; *unsigned* — 21

*** Very fine and in splendid state.

See Illustration. Plate III.

51 **A Lady disrobing for the Bath**, standing on the edge of the ENGAWA outside the bath chamber, slipping her robes from her shoulders; *unsigned* — 2 15

MASAYOSHI (Kitao), 1761-1824.

52 **Sōshū Enoshima Fukei, Yui ga hama jibiki**, "Fishing with a seine at Yui ga hama, and View of Enoshima, province of Sagami," *small size, oblong*; *signed* KITAO MASAYOSHI — 1 6

KITAO SCHOOL.

53 **Hashirakake**: The Three Heroes of the later Han dynasty, Kwan Yu, Gentoku and Chōhi, who swore eternal friendship under a peach tree; *unsigned* — 1 2

KIYONAGA (Torii), 1752-1813.

54 **Senzan of Chōji-ya**, with a SHINZŌ on her left, two KAMURO behind, and a female servant in the rear passing to the right under a cherry-tree, whose blossoms they are admiring; *full size, upright*; *signed* KIYONAGA — 11 10

*** A beautiful composition in good state.

See Illustration. Plate III.

55 **Kintoki** seated with his big axe, telling his stories to the animals, and a bear before him with HYŌSHI-GI in his paws to beat out applause; *full size, upright*; *signed* KIYONAGA — 1 5

56 **Kintoki** with his axe, his right foot planted on the back of a bear, who is squealing under the infliction; *a black and white proof of a print which does not appear to have been included in the set of Incidents in the life of Sakata no Kintoki*; *unsigned, and without publisher's marks* — 1 2

57 **A Theatre Chorus Singer**, seated on his heels with fan closed laid before him; *medium size, almost square*; *signed* KIYONAGA — 2 5

*** In fine state.

58 **Hashirakake**: A Woman in a black ZUKIN drawing her clothes together as she walks along in a high wind under racemes of wistaria beside a pond; *signed* KIYONAGA

59 **Hashirakake**: A Woman playing battledore and shuttlecock on New Year morning beside a KADO-MATSU; *signed* KIYONAGA

60 **Hashirakake**: Kanzan and Jittoku, an Ukiyo analogue, a youth with a broom reading a scroll which a girl has given him; she with sleeve to her mouth, laughing; *signed* KIYONAGA

SHUNCHŌ (Katsukawa), *worked c.* 1770–1790.

61 **The Boy's Birthday Festival.** A Mother standing on the edge of a house front showing her baby boy the toy swords set out for the festival, and another woman and a youth looking on; *one of a set* FŪZOKU JŪ-NI KŌ, *this being for the 5th month*; *signed* SHUNCHŌ

62 **Interior of the Ladies' Apartments** in a nobleman's YASHIKI. Triptych. A group of twelve ladies, young girls and servants disposed about the scene, one carrying in a dish of shell fish, another bearing branches of cherry-blossom for flower arrangement, others looking out on to a garden with a lake and flowering cherry trees, and at the corner of another block of buildings a man standing on the ENGAWA, looking across; *full size, upright*; *signed* SHUNCHŌ, *sealed* CHŪRIN

SHUNZAN (Katsukawa), *worked c.* 1776–1800.

63 **Seta no Sekishō**, "Sunset at Seta." Three Children behind a screen, with a view of a bridge, one holding the figure of an archer who shot Kiso no Yoshinaka near this place, and two children outside the screen looking at the view; *small size, almost square*; *signed* SHUNZAN

*** Reproduced in the "Masters of Ukiyo-ye."

63A **Original Drawing for a Triptych**: Scene in the grounds of Uyeno, on the right a party of four young women wearing the TSUNOKAKUSHI or "horn hiding" head-dresses for temple visiting followed by a female servant and a male porter, and preceded, on the centre sheet, by two female servants bearing SAKÉ gourds and a third talking to the others, all passing to the left, confronted on the left-hand sheet by a mother, a female servant carrying a baby-boy on her back and a boy holding up a toy TENGU for the child to see; in the distance other visitors viewing a monument; *in black and white*; *each sheet signed* SHUNZAN

SHUNMAN (Kubo), 1757–1820.

64 **The Koromo Uchi Tama River**: A Woman seated under a pine-tree fulling linen, another facing her, and two women standing, their clothes being blown by the wind; *full size, upright*; *one of a set of six, unsigned* 1 10

*** A late edition without the rain block, publisher's sign of TSUTA-YA.

65 **Saiku Hajime**: A young Woman seated at the end of a long board on which a workman is about to commence his "first work of the New Year," and a boy looking over a picture book; YOKO-YE; *an illustration from a book of poems*; *signed* SHŌZADŌ KUBO SHUNMAN 1 5

66 **Viewing Plum Blossom**: Murasaki Shikibu and another Court lady being poled along in a boat, passing under the bough of a plum-tree beside a river; YOKO-YE; *an illustration from a book of poems*; *signed* SHŌZADŌ KUBO SHUNMAN 1 10

66A **A Long Surimono**: Scene in the Kitchen of a Yoshiwara-house on New Year's Day, a party of strolling performers, one as Inari dancing, two others playing a flute and drums, and a third collecting cash on a WARAJI or straw sandal, for the entertainment of a lot of women and KAMURO collected around the ovens; *unsigned but sealed* SHUNMAN 2 10

67 **A Long Surimono**: A Party of Ladies and Gentlemen in the upper room of a tea-house overlooking part of the City and Bay of Yedo; *unsigned, but sealed* SHUNMAN 1 2

SŪKEI (Tsutsumi), *c.* 1800.

68 **Peasants planting Rice** in a flooded field, another field planted and strings stretched for frightening off birds, and Fuji in the background; YOKO-YE; *signed* SŪKEI 2

SEKKYŌ (Sawa), *c.* 1790.

69 **View of the Nihon Bridge** from the Fish Market; *full size, oblong*; *with an ornamental border*; *signed* SEKKYŌ 1

70 **A Tiger and Bamboo** in graded black and white; *medium size, upright*; *signed* SEKKYŌ; *one corner damaged* 5

SHARAKU (Tōshūsai), *worked c.* 1790–1795.

71 **Sawamura Sōjūrō III** in male character as Yenya Hangwan in the Chūshingura, bust portrait, holding an open folding fan, on a silver ground; *full size, upright*; *signed* TŌSHŪ-SAI SHARAKU 13 10

ENSHI (Angyusai), *c.* 1780.

72 **Scene on the Upper Floor of a Tea-house** overlooking the Sumida river, a man and a girl in conversation, a woman seated beside the girl and another girl in the rear; on the river a pleasure boat approaching and a small boat with a performing monkey on the prow; *one sheet of a triptych, full size, upright*; *signed* ENSHI

UTAMARO (Kitagawa), 1754–1806.

73 **Yedo no Hana Magaki no Asagao**, "Flowers of Yedo. The Morning Glory on the Fence." Otogawa Tanosuke as Sukeroku holding an umbrella and talking to a sleepy seller of white SAKÉ who is resting his arms on the yoke for carrying his tubs; *medium size, upright*; *one of a set* SEIRO NIWAKA; *signed* UTAMARO

74 **Sankatsu of Mino-ya and Hanshichi**, half-length and bust figures of two lovers, Sankatsu with linked fingers looking downwards, distressed, and he with a pipe beside her; *full size, upright*; *one of a series* JITSU KIOI IRO-NO-MINA KAMI, "True Rivals in the course of love"; *signed* UTAMARO

75 **Cutting Tōfu**, a food made of bean curd: A half-length Figure of a Woman standing cutting up a cake into slices, and the bust of another woman talking to her; *full size, upright*; *one of a series* FUJIN TEWAZA JŪ-NI KŌ, "Twelve Forms of Women's Handiwork"; *signed* UTAMARO

76 **Kodomozuki**, "A Lover of Children": Half-length Figure of a Woman with a baby-boy on her back holding a fan in his hand, her cheek against his; *full size, upright*; *one of a set* TŌSEI KŌBUTSU HAKKEI. "Eight things one is fond of in the present age"; *signed* UTAMARO

77 **Leaving the Ryō-Daishi Temple.** Three Young Women in a line, a SAMURAI waving a fan, and a boy servant, all in high spirits, passing down a hill-side into a valley filled with mist; *medium size, upright*; *one of a set* YEDO HAKKEI, this being for "The Evening Bell at Uyeno"; *signed* UTAMARO

78 **Hagi no Tama-gawa**: A Young Lady standing holding a branch of HAGI or Lespedeza while her maid stoops to pluck more from a bush and another woman behind; *medium size, upright*; *one of a set* FŪRYŪ MU TAMA-GAWA; *signed* UTAMARO

79 **Cherry-blossom Festival in Naka-no-chō**, Yoshiwara quarter. Triptych. On the right, Nabiki of Waka-matsu-ya with two companions and her two KAMURO in a group looking to the left; in the centre, Yoshino of Waka-matsu-ya seated outside the house, another OIRAN in the rear, and

LOT 79—*continued.*

one by her side, and her two KAMURO in front, looking to the left where Kasugano of Ōgi-ya is coming along with a page boy and a KAMURO beside her and two SHINZŌ in the rear; *full size, upright*; *signed* UTAMARO

80 **Morning in a Yoshiwara-house.** Triptych. On the right, under a mosquito curtain, a man lying on his stomach smoking and talking to a woman outside the netting, and another woman standing by a screen; in the centre, a man servant making SHAGAMI and awaiting orders, a woman squatting with her arm across the servant's back, another woman leaning against a HASHIRA, holding a mirror and pencilling her eyebrows, and another partly hidden by the HASHIRA; on the left, a group of three women, two of whom are saying SAYONARA to two men disappearing down the staircase; across the background of the left and centre sheets is the barred window with a view out on to the canal; *full size, upright*; *signed* UTAMARO

See Illustration. Plate IV.

81 **Shiokumi**: A group of three women in straw skirts with pails slung from poles on their shoulders, drawing salt water for making brine, on the sea coast; *full size, upright*; *one sheet of a triptych*; *signed* UTAMARO

82 **Ikkoku no Hana**, "Flower of one State," *i.e.* a Mistress. Bust portrait of a woman three-quarters facing to the left, with one hand up on her front hair, and the other holding the end of a scarf; *medium size, upright*; *one of a series* YEDO NO SONO HANA AWASE, "Flowers of the Yedo Gardens Compared"; *signed* UTAMARO

83 **Shizuka of Tama-ya.** Half-length portrait facing to the left with her hands grasping the collar of her underclothes; without background; *medium size, upright*; *signed* UTAMARO

84 **Hinatsuru of Kakuzetsu-ro** in the ROKA attitude, looking along a corridor, bust portrait, with hair showing through her tortoiseshell comb, holding a roll of paper handkerchiefs; on a mica ground; *full size, upright*; *signed* UTAMARO

85 **Hitomoto of Daimonji-ya**, a large head bust portrait of the lady looking to the left: on a wash background; *full size, upright*; *signed* UTAMARO

86 **Hashirakake of Special Size**: A youth standing on the back of a porter and tying a poem slip on to a cherry-tree in blossom, and a lady visitor to a temple standing by looking on; *signed* UTAMARO

*** One of a set which the publisher Gempachi Yuwatoya invited the rival artists Utamaro and Toyokuni to design.

See Illustration. Plate VI.

87 **Nazorae Hakkei**, "An Imitation of Eight Celebrated Views," this being for the Peony, indicated by a flower in a small panel at the top. A woman with a pot of flowering convolvulus in her hand just leaving a shop where a child has bought a fan and is holding it out as a lantern, similar to that held by an elder brother; *medium size, upright*; *signed* UTAMARO

*** This set is not recorded by Kurth.

88 **Mitsuma of Hyōgo-ya** seated in front of a white hutch holding a white hare with black spots in her lap, and another woman in a black robe standing by a vase filled with chrysanthemums and glasses, looking down at her; on a yellow ground; *full size, upright*; *one of a set* SEIRŌ SETTSU GEKKA, "Snow, Moon and Flower of the Tea-houses," this being for Snow, the items of the set differentiated by colours; *signed* UTAMARO

See Illustration. Plate III.

89 **Hinatsuru of Chōji-ya** on parade passing to the right with her KAMURO on each side; without background; *full size, upright*; *signed* UTAMARO

90 **The Hour of the Dog**, 7 to 9 p.m. A woman seated on a mat halting in the writing of a letter to whisper to her KAMURO who is kneeling behind her; on a gold splashed ground; *full size, upright*; *one of a set* SEIRŌ JŪ-NI TOKI TSUZUKI, "Twelve hours in the Tea-houses. A Series"; *signed* UTAMARO

*** First Edition.

91 **Kisegawa of Matsuba-ya**, large head bust portrait, looking to the right, holding a fan bearing a morning glory, without background, the lady's name given in a rebus inset in a circle: Pine Needles = MATSU, Arrow = YA, also House; Tobacco Pipe = KISERU, shortened into KISE, River = GAWA, therefore Kisegawa of the House of the Pine; *full size, upright*; *one of a series* GONIN BIJIN AIKYŌ KISOI, "A Competition of Five Lovely and Beautiful Women"; *signed* SHŌMEI (*the genuine*) UTAMARO

See Illustration. Plate III.

92 **Azuma Meisho**: Half-length figures of three women each holding up a cake bag, the centre one inscribed ON HIGU-WASHI, "dry-cake," the one on the left O CHA KWASHI, "Tea-cake," the one on the right MEIBUTSU OMIYAGI, "A Souvenir of the famous productions of Yedo": *full size, upright*; *signed* UTAMARO

93 **Suzume-sashi**: A male "sparrow-catcher," standing, piping on his bamboo bird-call, and holding a long bamboo rod, the birds flitting overhead, a composition strongly reminiscent of Hokusai; *large size*, HOSO-YE; *signed* UTAMARO

See Illustration. Plate V.

94 **Catching Fire-flies by Night**: Two women with fans, and a girl holding an insect cage, in the fields under a tree; *full size, upright*; *one sheet of a triptych*; *signed* UTAMARO

95 **Hawking**: Two men standing beside a stream each holding a hawk on his hand, Fuji in the distance, and Egg Plants growing in a field on the left; *full size, oblong*; *signed* UTAMARO

See Illustration. Plate

96 **Love Distressed**: A Woman comforting a Man who kneels with bowed head and somewhat limp, in front of a screen round which the draught is driving the flame of a candle standing before them; *full size, upright*; *signed* UTAMARO

97 **O Ume and Kumenosuke**: Two Lovers, with UCHIKISE head coverings, Kumenosuke holding an open umbrella; HOSO-YE; *signed* UTAMARO

*** From the Hayashi collection.

98 **The Awabi-shell Divers of Ise**. Triptych. A modern reprint of Utamaro's most famous triptych

99 **Hashirakake of special size**: Yama Uba standing, leaning over the infant Kintoki, who is trying to climb up her dress to reach two fruits of the burdock which she is holding; *signed* UTAMARO

The following Lots are double-page illustrations from YEHON SHIKI NO HANA, "Picture Book of Flowers of the Four Seasons," *published Yedo*, 1801; *in colours.*

100 **The Thunder Storm**: Two Women under a mosquito curtain which a third woman is fastening up, a frightened child clinging to her skirt, and a man putting up the shutters of the house.—**Women crossing a Bridge**: A Group of Eight Women in TSUNOKAKUSHI head dresses with three blue umbrellas, on their way to a temple, a porter in the rear; in front of the bridge the sail of a junk (2)

101 **A Rain Storm**: Two Women in black ZUKIN under umbrellas following a page-boy under a half closed umbrella carrying a lantern, passing to the left against a driving rain.—**The Chrysanthemum Show**: Two young Ladies looking at an enclosed space filled with the flowers, and a young man and older woman helping an old and infirm man along towards the enclosure (2)

102 **The Frozen Dipper**: Two Women on the engawa of a house, one of them trying to loosen the dipper frozen in the CHŌZU-BACHI beside a pine tree covered in snow.—**New Year Amusements**: A young Lady playing with battledore and shuttlecock, a woman looking on, and a girl playing bouncing ball on the ENGAWA of a house, where a child is resting her arms (2)

103 **Boy's Birthday Festival**: A Woman standing holding a baby boy in her arms and the mother with bared bosom seated on the engawa, inside the house a boy prone on the floor with a fan, KUSUDAMA hanging in the house and MAWARIDŌRŌ by the window.—**Viewing Maples**: A young Lady, in a KAGO resting on the ground, talking to another woman outside a tea-house, and a third seated, with a pipe

104 **A Snow Storm**: Two young Women, one with a book, warming themselves under a KOTATSU on which a cat is reclining, a third at the other side smoking, and looking round to see the whirling snow through the window opened by a fourth woman.—**Picking young Herbs** for NANAKUSA, the new year sickness preventive, two women with baskets, one picking, one smoking, and a boy picking (2)

105 **A Boating Party**: Two covered boats drawn up at a landing stage, a woman in one, a young lady stepping on board, and a girl handing in a covered dish of food.—**Moon Viewing** on the 15th of the 8th month, a lady seated on a balcony looking at the full moon, a woman with a samisen drinking, and another seated smoking (2)

106 **Manzai Dancers**: A Group of six Noble Ladies seated before a reed screen looking through at a Manzai dance, and a single lady standing beside the screen.—**Blind Man's Buff**: A Girl blindfolded groping about and a woman hiding behind an open umbrella; *the last is but a single page* (2)

UTAMARO II, 1806–1835.

107 **Otowaya Suno Mama no Goke**, "A Widow very like Otowaya" (the pen-name of the actor Onoye Kikugorō III, who nearly always played ghosts); she is seated leaning on a HIBACHI; inset in the top corner is a portrait of the actor in female character on a fan; *full size, upright*; *signed* UTAMARO and dated Tiger 6 = 6th month, 1806

108 **A Lady going to her Bath** in a loose robe, holding her face towel, and pausing by a screen to instruct her maid who holds one of her robes; *medium size, upright*: *signed* UTAMARO

109 **Hashirakake**: Umekawa and Chūbei, two lovers side by side under an umbrella, three-quarter length figures; *signed* UTAMARO

KIKUMARO (Kitagawa), *worked c.* 1789–1829.

110 **O Some and Hisamatsu**, the young lady standing behind her lover who is kneeling, with a bundle on his shoulder: HOSO-YE; *signed* KIKUMARO

HIDEMARO (Kitagawa), *worked c.* 1800–1850.

111 **Taimen Fukuju Minato,** "The Meeting in the Harbour of Fukuju": A Man standing waving an open fan and a woman kneeling drawing her SHIKAKE on to her shoulders, the ship of Good Fortune in the background; *medium size, upright*; *one of a series* SEIRŌ NIWAKA; *signed* HIDEMARO

HISANOBU (Hyakusai), *worked c.* 1800.

112 **Utanosuke of Matsuba-ya** in a pale quaker colour robe going to the bath, and Ichikawa squatting before a shallow pan wringing out a towel; *medium size, upright*; *one of a set* SEIRŌ, the Tea-houses, for the various hours, this being for the Snake Hour 9-11 a.m.; *signed* HYAKUSAI

See Illustration. Plate V.

SHIKŌ (Yeishōsai), *worked c.* 1773–1805.

113 **Abe-Kawa Koshi no Zu,** "Crossing the Abe River." Triptych. In the centre a lady in a KAGO carried on a RENDAI on the shoulders of six men, and on the other sheets ladies carried on the shoulders of men and a man carrying his clothes on his head, wading through the stream; *small size, upright*; *each sheet signed* SHIKŌ (3)

114 **Nenjū Risshun Karei Kotobuki,** "Congratulations on the celebration of the Spring Play." Three New Year Dancers with fern-leaves in their hats beating a gong, brandishing a MISO pestle, and waving a fan, and a woman with a SAMISEN; *medium size, upright*; *one of a series* SEIRŌ NIWAKA NI NO KAWARI, "Second performance of the Niwaka of the Tea-houses"; *signed* SHIKŌ

*** From the Hayashi collection.

See Illustration. Plate V.

115 **Urashima and Otohime.** Triptych. In the centre Urashima kneeling pointing backwards, asking Otohime on the right for permission to return home, a maid standing beside him pointing in the same direction; beside the Dragon King's daughter stands another maid holding a tied box, and one behind her holds aloft a webbed fan; on the left hand sheet two of the princess's maids are kneeling and another standing; the submarine surroundings are indicated by huge spurs of coral, and waves curling overhead; *signed* SHIKŌ

116 **New Year's Day at a Daimyō's House:** Three sheets of a triptych or a pentaptych (?), on one sheet a noble lady with four female attendants kneeling, and a man standing beside a series of open reed screens, looking to the left, where, on a second sheet, a MANZAI dancer with a drum is dancing beside another man with a fan, and various ladies are grouped

LOT 116—*continued.*

about in the rear of the building; a third sheet has almost the same grouping in the rear, but the foreground is filled with a Wrestler of Daidozan seated before a cake stand stuffing his cheeks with dainties, and a lady sits on her heels looking at an inscribed sheet of paper laid out before her by a kneeling man servant, giving particulars as to the youthful Bungorō, his birth place, age 7 years, weight, dimensions, etc.; *full size, upright*; *signed* CHŌKI (3)

*** It is uncertain whether these sheets form part of a pentaptych, or one of the two left hand sheets is a re-cut form of the other, the foreground being altered.

YEISHI (Hosoda), *c.* 1746–1829.

117 **Ono no Komachi** seated, reading the poem sent to her by the Emperor Yōzei, the Imperial messenger standing in the rear beside a lady, and a little girl attendant kneeling; on a yellow wash ground; *medium size, upright*; *signed* YEISHI

118 **Prince Genji at Suma,** one sheet of a triptych: The Prince standing on the ENGAWA of a house overlooking the beach at Suma, his sword bearer behind him; in the foreground a lady holding a box standing beside another seated at a table with writing materials and books; *full size, upright*; *printed in grey and purple*; *signed* YEISHI

119 **Komurasaki of Kado Tama-ya,** a large bold figure seated reading a scroll on a pale yellow ground; *medium size, upright*; *one of a set* SEIRŌ BIJIN ROKKASEN, "Beautiful Women as the Six Flower Goddesses of the Tea-houses"; *signed* YEISHI

See Illustration. Plate V.

120 **Two River Boats,** the prow of one athwart the other, and two ladies in each conversing with each other, while a gentleman sits in the background of the one on the left; *two sheets of a triptych*; *full size, upright*; *signed* YEISHI (2)

121 **Kyoku-sui-no-en,** "The Feast of Zig-zag Water." Triptych. In the centre, a noble lady stands on the bank of a winding stream, down which two of her lady attendants are floating SAKÉ cups, and on the extreme left, a lady in a black KIMONO looks on; on the right-hand sheet, two female attendants are bringing along a flower arrangement of peach blossom in a rock on a stand; in the background, looped-up curtains with KIKU crests and peach blossom; *signed* YEISHI

YEISHŌ (Hosoda), *worked c.* 1790–1800.

122 **Two Ladies** and a female servant passing to the right in a sun-lit field under a maple branch; *large size, almost square*; *signed* YEISHŌ

123 **A Woman outside a Bath-house**, standing, wiping her face with the sleeve of her YUKATA ; TANJAKU form ; *signed* YEISHŌ

YEISUI (Hosada), *c.* 1800.

124 **Tsukioka of Tama-ya**, a large head bust portrait of the lady looking to the left, holding a SAKÉ cup which she is wiping, on a grey wash ground ; *full size, upright* ; *signed* ICHIRAKUTEI YEISUI

See Illustration. Plate VII.

YEIRI (Rekisentei), *worked c.* 1789–1810.

125 **The Kinuta Tama River** : A Woman seated outside a thatched cottage, leaning on a linen roller, holding a KINUTA or mallet for fulling linen ; *small size, upright* ; *signed* REKISENTEI YEIRI

SORIN (Rekisentei), *c.* 1800.

126 **The Koromo Uchi Tama River** : A Woman seated at a linen roller with the KINUTA beside her, and another woman behind her with her back against a tree looking up at the moon ; *small size, upright* ; *signed* REKISENTEI SORIN

KIYOMINE (Torii), 1788–1869.

127 **Aisome of Kado Ebi-ya** on parade at the new year, with a KAMURO at each side of her, and two SHINZŌ in the rear, passing to the right by a KADO-MATSU ; *full size, upright* ; *signed* KIYOMINE

HOKUSAI (Katsushika), 1760–1849.

128 **Segawa Kikunojo III** as the Geisha Kashiku, standing within a doorway looking out on to a garden, holding her paper handkerchiefs ; HOSO-YE ; *signed* SHUNRŌ

128A **Hashirakake** : A Tiger by a waterfall in yellow and a blueish grey ; *signed* KATSU SHUNRŌ

129 **Azuma and Yogorō**, two celebrated Lovers seated on a window-sill, each with an arm round the other's neck ; a garden in snow beyond ; *half block size* ; *signed* KAKŌ

See Illustration. Plate VII.

130 **Autumn Scene** : A KUGE standing by the door of his country mansion with his court fan, apparently giving some order to a man who is lifting a bundle of brushwood, and two retainers making SHAGAMI by his side ; on the left is a

LOT 130—*continued.*

lake with bush clover growing on the banks, and pines and red maples overhead; YOKO-YE; *signed* GWAKYŌ JIN HOKUSAI

*** A fine print and rare.

131 **Kiso, Amida no taki,** "The Amida Fall, province of Kiso." A fall flowing from a round gap in the rocks, said to resemble the head of Amida Buddha; on a rock to the left, three men are preparing to picnic: *full size, upright: one of the series,* SHOKOKU TAKIMEGURI, "Travelling aronnd the Waterfalls of the Provinces;" *signed* ZEN HOKUSAI I-ITZU

*** A fine copy. First Edition.

FUGAKU SAN-JŪ-ROKKEI.

Part of the "Thirty-six Views of Fuji," *signed* ZEN HOKUSAI I-ITZU. *The numbers given are those of De Goncourt.*

132 **Koishikawa, Yuki no ashita,** "A Snowy Morning at Koishikawa." A woman in a tea-house in the northern outskirts of Yedo pointing out Fuji to visitors, the landscape covered with snow. *No.* 5

133 **Yama shita Haku-u,** "White Mountain under rain." Lightning at the base of the mountain, daybreak illumining the snow-clad peak, the lower part in darkness save for the flash, the clouds are curling white clusters. *No.* 9

*** First Edition.

134 **Jōshū, Ushibori,** "Ushibori, province of Hitachi." Fuji seen across a misty bed of water reeds beyond a great junk moored in the foreground, out of which a man is emptying a pail of water. *No.* 12

*** A copy printed all in blues.

135 **Kōshū, Inume tōge,** "Inume Pass, province of Kai." Fuji seen from the hillside, the base hidden by mists, the middle slopes brown merging into blue towards the top, flecked with snow, and a snowy crest; up the hill travellers and packhorses are climbing. *No.* 16

*** First Edition.

136 **Kōshū, Mishima tōge,** "Mishima Pass, province of Kai." The mountain wreathed with curling cloud on its crest, like a dragon with a long tail. In the foreground a great tree, which three men with arms extended are trying to measure. *No.* 18

*** First Edition.

137 **Go-hyaku Rakan-ji Sazaidō**: Fuji from the balcony of the Temple of the Five Hundred Rakan at Yedo. Men and women leaning on the balustrade looking at the bright sunlight on the snowy peak seen beyond a grassy bank across a lake. *No.* 32

138 **Kōshū, Kajika-sawa,** "Kajika-sawa, province of Kai." A lone fisherman standing on a high jutting crag, hauling in the lines of his net, and a boy seated behind him holding another set of lines; Fuji almost enveloped in mist. *No.* 34

139 **Yetō Suruga-chō Mitsui Mise,** "Mitsui's Store, Suruga St., Yedo," where tilers are repairing the roof, Fuji seen between the buildings, and kites flying in the sky. *No.* 42.

*** First edition.

140 **A Long Surimono**: Visitors to the temple at Mukō-jima standing on the bank of the Sumida river looking at the distant Fuji, to which the foremost of the party is pointing; *unsigned*

*** From the Wakai collection.

141 **Suwō Kintai Bashi,** "The Bridge of the Damask girdle province of Suwō." A bridge of five curved spans of wood on four stone piers, with wooden trestles at each end. Rain scene, with a mountain peak in the background; *full size, oblong, one of the set* SHOKOKU MEIKYŌ KIRAN, "Bridges of the various Provinces"; *signed* ZEN HOKUSAI I-ITZU

*** First edition.

142 **Sesshū Temma Bashi,** "Temma Bridge (Ōsaka) province of Settsu." Evening scene on the occasion of the Festival of Lanterns; on the further shore the lights from the houses scintillating on the water; *full size, oblong, one of the set* SHOKOKU MEIKYŌ KIRAN; *signed* ZEN HOKUSAI I-ITZU

143 **Illustration of a Poem by Motoyoshi Shinnō.** View across the Bay of Ōsaka, on the shore two women with umbrellas are standing gazing across the bay as if looking for some one's approach, a porter beside them and behind them a coolie dragging at a laden ox, *no.* 20 *of the set* HYAKUNIN ISSHU UBAGA ETOKI, "The Hundred Poems Explained by the Nurse": *signed* ZEN HOKUSAI MANJI

*** First edition, from the numbered set of the Miller collection. A very fine copy.

SŌJI (Tawaraya), *after* 1799 SŌRI.

144 **A Ferry Boat on the Yodo River** conveying passengers across, with Yodo Castle on the far shore rising out of mist; YOKO-YE; *signed* SŌRI

TOYOHARU (Utagawa), 1733-1814.

145 **The Eighth Month,** two Views divided diagonally. At the top TSUKI-MI, "Moon Viewing," ladies in a house beside a table with offerings to the Moon God looking out at the moon in a black sky. Below HAGI, "Bush Clover," a girl standing behind a youth seated on an ENGAWA, who is about to fill his pipe, and the clover beside a stream ; *medium size, almost square*; *by* TOYOHARU, *but the signature cut off*

146 **Horai-san,** the fabulous Elysian Mountain in the sea on the back of a MINOGAME or tortoise of long life, cranes flying overhead and a great red sun on the horizon ; *full size, oblong* ; *signed* UTAGAWA TOYOHARU

TOYOHIRO (Utagawa), 1765-1830.

147 **Michinoki Kami,** "Travelling Paper," or, a Road Book. Eleven Portraits of Comic Poets of Yedo, from a set of twenty-six, with poems ; *small size, mounted on three sheets* ; *unsigned* (3)

148 **Viewing Plum Blossom** : A Lady in a black KIMONO talking to a woman carrying a sword on her shoulder, who is turning round to listen, and another woman in the rear carrying a folding stool ; in the background a wind screen under the blossoming plum trees ; *one sheet of a triptych, full size, upright* ; *signed* TOYOHIRO

149 **A School of Archery,** left hand sheet of a triptych. A Woman holding a baby boy on her shoulder, another woman behind her and a little girl at her far side, standing under blossoming cherry-trees looking on to a grassy plain, where mounted archers are shooting ; *full size, upright* ; *one of a series* RYŌ-GWA JŪ-NI KŌ, *by Toyohiro and Toyokuni, this being for the third month* ; *signed* TOYOHIRO

150 **Picking Persimmon,** right hand sheet of a triptych. A Lady leading by the hand a little boy of noble family, and showing him a branch of the fruit held in her hand, another lady on their far side, and a third in the rear carrying his sword ; *full size, upright* ; *signed* TOYOHIRO

TOYOKUNI (Utagawa), 1769-1825.

151 **Nishimura Yohachi,** the publisher known as YEIJUDŌ. A Portrait showing him seated on a bed, in green and wine-coloured robes embroidered with the character JU, before an open book on a black lacquer stand ornamented with his

LOT 151.—*continued.*

trade-mark, holding a closed fan; around the bed is a two-fold screen with a red sun, Fuji, a flying falcon, an egg plant laden with fruit, and the saying: ICHI FUJI, NI TAKA, IROYOSHI SAN NASUBI, "first Fuji, second a falcon, third a beautifully-coloured egg-plant fruit," alluding to the supposed luck attendant on dreaming of either of those things on the New Year Eve, in the order given. At the left-hand lower corner SHICHI-JŪ-ICHI OKINA, "Seventy-one years Old-man," YEIJUDŌ HIBINO (the latter his family name); *full size, upright*; *signed* TOKOYUNI

*** A rare print, probably intended for private circulation only.

152 **Hashirakake of Special Size**: Sawamura Sōjurō IV seated in a boat drawn up at a landing-stage, on which a woman is standing holding a lantern which throws a light up into a dark sky. It is winter, and the actor is sheltering under a KOTATSU, on which is laid his pipe and tobacco pouch; *signed* TOYOKUNI

*** One of a set which the publisher Gompachi Yuwatoya invited the rival artists Utamaro and Toyokuni to design.

See Illustration. Plate VI.

153 **Ki no-e Ne Haru Kyōgen Kontan no Makura**, "The Secret thoughts of the Pillow, a Spring Phantasy for the Rat Year" = 1804. An Actor dreaming of his success in female character; HOSO-YE; *signed* TOYOKUNI

154 **Segawa Rokō** (Kikunojō IV) as one of the Three Drinkers, quarrelsome, a woman holding a SAKÉ cup; HOSO-YE; *signed* TOYOKUNI

155 **Hachi Katsugi**, "Wearing Saucepans on the Head." A Woman walking with a staff, wearing a large round hat and a page boy following; inset an open book on a closed book with the story of the old-time custom; *half block size, printed in grey and yellow*; *signed* TOYOKUNI

156 **Iwai Hanshirō IV** as a ZATO, a blind man walking under a blossoming cherry-tree with a green bundle on his shoulders; one of his seven quick-change characters; *full size, upright*; *signed* TOYOKUNI

157 **Bandō Hikosaburō III** standing on a landing-stage under an umbrella in a snow storm, helping a lady into a boat on the river; *full size, upright*; *signed* TOYOKUNI

158 **Bandō Mitsugorō II and Iwai Hanshiro IV**, both in private attire, but the latter in female clothes, under an umbrella in a rain storm, on a grey wash ground; *full size, upright*; *signed* TOYOKUNI

159 **Ichimura Uzayemon XII** in private attire, standing on a YATSU-BASHI over the water of an iris pool looking at the blossoms; *full size, upright*: *signed* TOYOKUNI

160 **Ōgi-ya**, the famous Yoshiwara House of the Fan. Triptych. On the right Takikawa seated before a table with a pencil and open book, and Hanōgi seated before a brazier and SAKÉ kettle; in the centre Takihime standing, a Shinzō behind her, and Takihashi seated on the other side of the brasier; on the left Hashidate just about to enter the house and a Shinzō looking backward to the left; across the central background a palisade and a circular window, through which plum trees are seen in blossom; *full size, upright*; *signed* TOYOKUNI

KUNISADA (Utagawa), 1785-1864.

161 **Yaoi**, "The Third Month." One of a set of The Five Festivals. Triptych. On the right two women standing at the edge of the river as the ferry boat just nearly touches the bank, bearing a woman seated and another standing, holding hands, another woman standing with the clarionet and hat of a KOMOSŌ, and another woman, seated, with a performing monkey on her back; in the centre distance the TORII and entrance to a temple in a spring landscape; *full size, upright*; *signed* KUNISADA, *changing to the second* TOYOKUNI

162 **Chūka Yūsuzumi**, "Cool of the Evening, Midsummer." Triptych. On the right Kawarasaki Gonjūrō (afterwards Danjūrō IX) holding a fan; in the centre Ichimura Uzayemon XIII holding a pipe; and on the left Iwai Kumesaburō (afterwards Hanshirō VIII) in female costume holding a fan; a dark sky, and many shadowy figures of people with lanterns are moving about in the middle distance; *full size, upright*; *signed* TOYOKUNI *and seal dated Hare* 5 = *5th month*, 1855

KUNIYOSHI (Utagawa) 1797-1861.

163 **Illustration of a Poem by Gon-Chūnagon Sadayori**: A Fisherman removing his catch of fish from an AJIRO on the Uji river as the early morning mists are gradually lifting; the background printed without key blocks; *full size, upright*; *one of a set* HYAKUNIN ISSHU; *signed* ICHIYŪSAI KUNIYOSHI

See Illustration. Plate VII.

164 **Nichiren Praying for Rain** at Ryōzengasaki, Kamakura, after a long drought in 1271; the priest standing on a ledge

LOT 164—*continued.*

of rock by the sea under an umbrella; *full size, oblong*; *one of a set* KŌSŌ GO ICHIDAI RYAKU ZU, "An abridged Biography of Kōsō, Illustrated"; *signed* ICHIYŪSAI KUNIYOSHI

165 **Sakata Kaidōmaru**, or Kintoki struggling with a carp in the waterfall of the Ashigara mountains; *full size, upright*; *signed* ICHIYŪSAI KUNIYOSHI

166 **The Rōnin Crossing the Bridge.** Triptych. Snow Scene, the Rōnin challenged by the Watch in full front of a high curved bridge; *full size, upright*; *signed* ICHIYŪSAI KUNIYOSHI

KUNIMASA I (Utagawa), 1722–1810.

167 **Half-length Portrait of an Actor** baring his arm, on a black ground; *medium size, upright*; *signed* KUNIMASA

KUNIHIRO (Utagawa), *c.* 1825.

168 **Nakamura Shikwan II** as Shibazuki, in one of a series of twelve plays for the twelve months, this being for the 9th month; *crêpe paper*; *signed* KUNIHIRO

ŌSAKA SCHOOL.

169 **Nakamura Noshio II** in female character as an OIRAN, standing holding a pipe and TOBAKO-BON, HOSO-YE; *unsigned*

*** This print has been said to be by Yochida Rankō, an Ōsaka artist, and signed RANKŌ, but the Rankō on the print is the HAIMYŌ of the actor represented.

See Illustration. Plate VII.

YEIZAN (Kikugawa), *worked c.* 1800–1829.

170 **A Woman and Child**, the woman, in a black OBI, with hands behind her back, holding in her mouth a fan with a portrait of an actor on it, looking down at a boy carrying a dog; *without background*; *full size, upright*; *signed* KIKUGAWA YEIZAN

YEISEN (Keisai), 1789–1848.

171 **Rain Scene**, with a number of persons under umbrellas climbing up steps cut in a hill side; *a long narrow horizontal print*; *signed* KEISAI YEISEN

172 **Kakemono ye**: A Carp ascending a waterfall; *signed* KEISAI; *sealed* YEISEN

HIROSHIGE (Ichiyusai), 1796–1858.

173 **Seirō Hanami,** "Flower Viewing of the Tea-houses." A procession of Yoshiwara women and attendants winding round Asuka-yama at the cherry blossom season, a fan leaf, printed in blue; *signed* HIROSHIGE

174 **Susaki, Hatsu hinode,** "New Year Sunrise, Susaki." Snow scene on a broken piece of land almost an island, deemed the best point of view of the rising sun at this period of the year, the landscape all in green; *full size, oblong; one of the first set of* TŌTO MEISHO; *signed* ICHIYŪSAI HIROSHIGE

*** First edition.

175 **Tsuten Kyō no Kōfū,** "Red Maples of Tsuten Bridge." A gorge, spanned by a covered wooden bridge, flaming maples on either bank, and the fallen leaves on the stream, with groups of people picnicing on the near bank; *full size, oblong; one of the* KYŌTO MEISHO *set; signed* HIROSHIGE

*** First edition.

176 **Yase no Sato,** "Village of Yase." A path through fields in the bright hues of spring, and three women coming along with loads on their heads, one carrying a ladder; *full size, oblong; one of the* KYŌTO MEISHO *set; signed* HIROSHIGE

*** First edition.

177 **Gion-sha Setchū,** "Snow at Gion Temple." View just outside the Torii and railings, two women coming out under umbrellas recognising a third about to go in; *full size, oblong; one of the* KYŌTO MEISHO *set; signed* HIROSHIGE

178 **Tadasu Kawara no Yudachi,** "Thunderstorm at the river bed Tadasu." A cluster of tea houses by the river side caught in a thunderstorm, with heavy pelting rain, two people crossing a plank bridge in the foreground; *full size, oblong; one of the* KYŌTO MEISHO *set; signed* HIROSHIGE

179 **Asuka-yama Bosetsu,** "Evening Snow, Asuka Hill." The celebrated place for viewing cherry trees in blossom, now the old trees are covered up in fleecy white, and peasants are ankle deep, one of them leading a horse; the great flakes that are falling are black, the result of decomposition of the pigment used in printing; *full size, oblong; one of the* YEDO KINKŌ HAKKEI *set; signed* HIROSHIGE

*** First edition.

See Illustration. Plate VIII.

180 **Koidzumi, Yoru Ame,** "Night Rain, Koidzumi." A Landscape partly veiled in mist, with a few yellow straw stacks in a field, and two peasants being buffeted by the storm on a road to the right; *full size, oblong; signed* HIROSHIGE

*** This is a modern reproduction of a print in the KANAZAWA HAKKEI set, without the title.

181 **Ishiyama, Akitsuki**, "Autumn Moon, Ishiyama." A high, rocky and wooded cliff on the left, with the upper part of Ishiyama temple rising above the trees, and across the lake Seta bridge in the distance in a silvery mist; *full size, oblong*; *one of the* ŌMI HAKKEI *set*; *signed* HIROSHIGE — 3 10

182 **Karasaki, Yoru Ame**, "Night Rain, Karasaki." A huge spreading Pine Tree in a downpour; *full size, oblong*; *one of the* ŌMI HAKKEI *set*; *signed* HIROSHIGE — 4 10

183 **Karasaki, Yoru Ame**, another copy, printed all in blue — 1 10



SECOND DAY'S SALE.

The Property of Sir Daniel Hall, K.C.B.—*continued.*

HIROSHIGE—*continued.*

The following are from "THE TŌKAIDŌ" *Set.*

LOT

184 **Ōiso**: *First state with the rain block*; *No.* 9

185 **Odawara**: *First state of the block and a good copy*; *No.* 10

186 **Mishima**: *First state and colouring*; *No.* 12

187 **Yoshiwara**: *First state and a good sharp copy*; *No.* 15

188 **Kanaya**: *only state, but a good copy*; *No.* 25

189 **Nissaka**: *only state, but original colouring*; *No.* 26

190 **Mitsuki**: *only state*; *No.* 29

191 **Maizaka**: *only state, but rich colouring*; *No.* 31

192 **Shirasuka**: *only state, but a good copy*; *No.* 33

193 **Kameyama**: *only state*; *No.* 47

194 **Tsuchi-yama**: *First state and original colouring*; *No.* 50

195 **Kyōto**: *only state*; *No.* 55

196 **Asakusa Kinryūsan.** Rain Scene; *one of the panel* TŌTO MEISHO *set published by* FUJI-HIKO; *signed* HIROSHIGE

197 **Asakusa Kinryūsan.** Another Rain Scene, with people crossing on the ferry-boat; *one of the panel* YEDO MEISHO *set published by* JAKU-KYU; *signed* HIROSHIGE, *and dated Rat* 3 = *3rd month*, 1852

198 **A Rain Scene** *from a panel set without a title.* A woman under a half-closed umbrella passing forward up a path towards three straw stacks; *no publisher's mark*; *signed* HIROSHIGE

199 **Suwara.** Rain Scene, with a tea-house beside the road. *No.* 40 *of the* KISOKAIDŌ *set*; *signed* HIROSHIGE

200 **Mitono** with people walking through a field of Suzuki grass. *No.* 42 *of the* KISOKAIDŌ *set*; *signed* HIROSHIGE

201 **Akasaka** and three travellers crossing a bridge on the right foreground, one with a green cloak. *No.* 57 *of the* KISOKAIDŌ *set*; *signed* HIROSHIGE

*** A good, bright copy.

202 **Tarui**, Rain Scene, print shops on each side of the road. *No.* 58 *of the* KISOKAIDŌ *set*; *signed* HIROSHIGE

203 **The Rōnin crossing the Bridge**, Snow Scene, with a boat waiting at the near end of the bridge; *the eleventh sheet of the* CHŪSHINGURA *set*; *signed* HIROSHIGE

*** First Edition.

204 **Susaki, Hatsu hinode**, "New Year's Sunrise, Susaki"; *one of the Yamadaya* YEDO MEISHO *figure set*; *signed* HIROSHIGE, *and seal dated Ox* 8 = 8*th month*, 1853

205 **Shinobazu no Ike**. View of the lake round the temple of Benten, celebrated for its lotus flowers; *one of a set of* TŌTO MEISHO, *without publisher's marks*

See Illustration. Plate VIII.

206 **Nihon Bashi**. Snow Scene, with boats passing under the bridge: *one of a* TŌTO MEISHO *set*, *published by* MARUGIN; *signed* HIROSHIGE

207 **Nihon Bashi no Haku-u**, "White Lane, Nihon Bridge," Rain Scene, with a faint Fuji in the distance; *one of a set* TŌTO MEISHO, *with the* KIKAKUDŌ *stamp on the right margin*; *signed* HIROSHIGE

*** First Edition.

208 **Sumidagawa**. Summer Shower, with the TORII of a temple on the right; *one of a set* SHINSEN YEDO MEISHO, *published by* MORI-JI; *signed* HIROSHIGE

See Illustration. Plate VIII.

209 **Masaki Settsu jo**, "Snow Scene, Masaki," by the grounds of a temple, with two TORII on the far bank, a raft and a boat on the river; *one of a set* TŌTO MEISHO, *with the* KIKAKUDŌ *stamp on the right margin*; *signed* HIROSHIGE

*** First Edition.

210 **Ocha no Mizu**, "The Honourable Tea-water Canal." Snow Scene, with two women under umbrellas going up hill beside the canal; *one of the* YEDO MEISHO, YAMADAYA *figure set*; *signed* HIROSHIGE, *and seal dated Ox* 11 = 11*th month*, 1853

*** A good copy.

211 **Sumida-gawa**, Cherries in rain on the bank of Sanya-bori, and three people under umbrellas, with a man in a straw hat and rain coat; *from a* YEDO MEISHO *set*, *without publisher's mark*; *signed* HIROSHIGE

212 **Kakemono-ye**: Snow Gorge on the Fuji river; *signed* HIROSHIGE

213 **Ōji michi Kitsune Yome-iri,** "The Fox's Bridal Procession on the Ōji Road." Triptych. White foxes carrying a NORIMONO in a rain scene at Asuka-yama; *full size, upright; signed* HIROSHIGE TAWAMURE "for fun"

214 **Sumida-gawa no Watashi,** "The Ferry, Sumida river." Snow Scene with a woman standing up in a boat under a half-opened umbrella; *full size, upright; one of the set* YEDO MURASAKI MEISHO GENJI; *signed* HIROSHIGE

*** This set is very rare.

215 **Ō Hashi no Yūdachi,** "Storm on the great bridge." A pelting rain obscuring the far bank of the Sumida river, on which one raft is seen; *full size, upright; one of the set* MEISHO YEDO HYAKKEI; *signed* HIROSHIGE

216 **Saruwaka Chō, Yoru Shibai,** "Theatres by Night, Young Monkey Street," View of the street in the Asakusa quarter with the full moon shining down the centre and shadows of pedestrians thrown on the roadway; *one of the set* MEISHO YEDO HYAKKEI; *signed* HIROSHIGE

*** First Edition. In later copies the position of the moon is altered. In this copy the slight cloud is good.

217 **Matsuchiyama, Yoru no Kei,** "Night View, Matsuchiyama," A GEISHA going home from an engagement following a circular lantern which lights her along the bank of the San-ya-bori; on the far side the lighted houses, and stars in the sky reflected in the river; *one of the set* MEISHO YEDO HYAKKEI; *signed* HIROSHIGE

218 **Mimasaka. Yamabushi tani,** "The travelling priest's valley, Mimasaka," Torrents of rain falling, with a high wind, which has set a traveller's hat flying through the air on the bank, and a single raft on the stream; *one of the set* ROKU-JŪ YO SHŪ MEISHO ZU KWAI, "The Sixty odd Provinces"; *signed* HIROSHIGE

219 **Hōki. Ō Yama empō,** "Distant view of Ō Yama, province of Hōki," Peasants transplanting rice in a rain storm with the mountain showing faintly in the distance; *one of the set* ROKU-JŪ YO SHŪ MEISHO ZU KWAI; *signed* HIROSHIGE

HIROSHIGE II, *worked* 1859–1868.

220 **Akasaka Kiribata uchū Yūkei,** "Evening sky in the rain on the Kiri uplands at Akasaka," The altered view of Akasaka Kiribata, *from the* MEISHO YEDO HYAKKEI *set*; *signed* NI SEI "*The Second*" HIROSHIGE, *and seal dated Goat* 6 = *6th month*, 1859

*** A very fine copy.

221 **Bizen. Ryūkōzan**: A heavy rain storm in the gorge of a mountainous district with the entrance to a cave on the left, the "Dragon's mouth"; *one of a set* SHŌKOKU MEISHO HYAKKEI, "100 Views of the Provinces"; *signed* HIROSHIGE, *and seal dated Monkey* 2 = *2nd month*, 1860

YOSHITORA (Ichimōsai), *worked c.* 1830-1867.

222 **Yoshiwara Nihon tsutsumi Yau**, "Night rain, Nihon Embankment, Yoshiwara"; *one of an oblong set* TŌTO MEISHO HAKKEI; *signed* YOSHITORA, *and seal dated Tiger* 4 = *4th month*, 1854

FUSATANE (Isshōsai), 1844-1895.

223 **Karasaki Yoru Ame**, "Night rain, Karasaki"; *one of an oblong set* ŌMI HAKKEI; *signed* FUSATANE, *and seal dated Tiger* 9 = *9th month*, 1854

TOSHICHIKA (Kobayashi), *late XIXth cent.*

224 **Two Carp** swimming downwards, on a grey wash ground; *medium size, upright*; *signed* TOSHICHIKA

KYŌSAI (Kawanabe), 1831–1889.

225 **Kakemono-ye**: Two Crows on a blossoming plum, in black and white with a red sun; *signed* JOKŪ KYŌSAI

226 **Kimura Okayemon Sadayuki** standing under a willow in snow, grasping the hilt of his sword with his left hand and holding a spear in his right hand behind his back: *a black and white proof of one of the set* GENROKU YAMATO NISHIKI, "Japanese Brocades of the Genroku period"; *signed* SHŌJŌ KYŌSAI, *and dated Meiji* 19 = 1886

VARIOUS.

227 **Four Prints**, by Utamaro, Shunman, Toyokuni, and another (4)

SURIMONO.

228 **Shunman**: Two on one mount, A Woman looking at plum blossom at the entrance to a temple; *unsigned*; and an OIRAN and a Buffoon in conversation; *signed* SHŌZADŌ SHUNMAN.—**Hokusai**: Two on one mount, A Woman placing offerings on the shrine of Daikoku on Rat day; and an Oiran on parade in the snow on New Year's Day: *both signed* HISHIKAWA SŌRI (2)

229 **Gakutei**: ICHIYŌ REN YEDO MEISHO MITATE JŪ-NI SHI, "A Selection of Zodiacal Signs for Yedo Views by the Ichiyō Company." This for the Horse. A Woman washing a tray at the GOHOZEN of the temple of Inari at Ōji, for offerings on the Horse day festival; *signed* GAKUTEI.—**Shinsai**: An OIRAN standing and a SHINZŌ kneeling holding a branch of plum blossom on a fan; *signed* SHINSAI; and a two-fold Screen, *one of a set of five*; *unsigned* (3)

230 **Hokkei**: A Ferry Boat on the Sumida river, with a golden cloud streaking a distant blue mountain; *signed* HOKKEI —**Yeisen**: A Woman with a baby on her back looking at a small boy feeding poultry. The TAKARABUNE coming into the Bay of Yedo by Shinagawa, where two TORI-OI are performing on the beach. A Woman folding a man's HAKAMA for use on New Year day; *all signed* KEISAI (4)

231 **Hanzan**: Ōsaka Surimono. The old Bamboo Cutter and Kaguya Hime, the Moon Princess; *signed* SUIYEDŌ HANZAN

DRAWINGS.

232 **Tosa School**: A Sage meeting a party of YAMABUSHI near a waterfall, in colours, illuminated; *unsigned*

233 **Kanō School**: An oblong Mountain Landscape: and a Mountain Gorge with a man in a boat looking at the moon; *upright* (2)

234 **Koryūsai**: Design for a HASHIRAKAKE, with a correction. Two birds on the branch of a pine tree overhanging a waterfall; *signed* KORYŪ

235 **Saigoku**: YAKI-YE. A Pony; *signed* "*Fire drawn*," SAIGOKU

236 **Hokusai**: A Rakan seated on a mat scratching his back with a JUI; black and white; *signed* GWAKYŌ RŌJIN, *aged* 81

*** From the Satow collection.

237 **Hokusai**: Sixteen sheets of black and white sketches, Figure Subjects; *unsigned* (16)

*** From the Hayashi collection.

238 **Hokusai**: A Fan Leaf with a cuckoo flying across the moon; *signed* GWAKYŌ RŌJIN MANJI; and five other sheets of black and white sketches; *unsigned* (6)

239 **Yoshitoshi**: Two Drawings, tinted; *signed* IKKWAISAI YOSHITOSHI; another, *unsigned*; and two others in black and white (5)

240 **Kyōsai**: Six Studies in black and white, and two others; *unsigned* (8)

241 **Various**: Eight drawings of Birds, and five drawings of other Natural History Subjects, some in colours; *unsigned* (13)

242 **Various**: Twelve sheets of small Subjects of the MANGWA type, some of the Katsushika School; *unsigned* (12)

243 **Various**: Three drawings of the Chinese Heroes, and four other sheets of Figure Subjects; *unsigned* (7)

244 **Various**: Eight sheets of Landscapes and Nature Studies, some tinted; *unsigned* (8)

The Property of E. Ruben, Esq.

28, *Chester Street, S.W.*

MORONOBU (Hishikawa), 1625–1695.

245 **Ishizuri**: Two Women of the Teikyō period with fans, reclining on the floor beside writing materials; on a dark blue ground; *signed* HISHIKAWA MORONOBU

MASANOBU (Okumura), *c.* 1685–*c.* 1765.

246 **Ishizuri**: A Woman of the Genroku period, full-length standing, on a black ground; *signed* OKUMURA MASANOBU, *sealed* MASANOBU

TOSHINOBU (Okumura), *worked c.* 1745–1763.

247 **Theatrical Duo**: Ōtani Hiroji I as a wrestler seizing the bridle of a horse, on which Nakajima Mioyemon I as a Prince is riding and brandishing a great club; HOSO-YE; *coloured by hand*; *signed* OKUMURA TOSHINOBU

OKUMURA SCHOOL.

248 **Tenjin Sama**: Sugawara no Michizane in Chinese robes, standing, holding a branch of plum-blossom; HOSO-YE; *coloured by hand*; *unsigned*

HARUNOBU (Suzuki), *d.* 1770.

249 **Preparing an Offering**: A Young Girl on one knee before a board on a bucket on which she is preparing a vegetable to be placed on the god's shelf in the rear of the picture; on a wash ground; *large size, almost square, without text or signature*

250 **Two Boys on the Sea-shore** beside a pine-tree, one with a rake lying before him stooping to tie his WARAJI, and the other with a basket beside him playing a flute; *large size, almost square*; *poem in the clouds*; *signed* HARUNOBU

251 **Fishing in the Sumida River**: Two Girls in a boat, one seated with her TOBAKO BON, the other in a white KIMONO, standing, fishing with a rod and line; *one of a set* YEDO HAKKEI; *large size, almost square, but cut down and signature cut off*

252 **A Toilet Scene**: A Girl seated before a mirror applying a cosmetic to her face, and a man reclining beside her; YOKO-YE; *an illustration from* FŪRYŪ ENSHOKU MAN-YEMON, "Manyemon's Feast of Love"; *unsigned*

KŌKAN (Shiba), 1747–1818.

253 **Kawarake Nage**, "Throwing Earthenware." A Tea-house Waitress walking round the edge of the cliff at Atagoyama, in front of a tea-house, throwing small pottery cups into the valley, into a rope circle below, to show visitors how it is done; *large size, almost square, without text*: *unsigned*

KORYŪSAI (Isoda), 1720–*c.* 1782.

254 **A Boy and a Tortoise**: A Baby-boy putting a small tortoise into a shallow pan of water, beside which lies a dipper; peonies behind him; *medium size, almost square, without text*; *signed* KOKYŪSAI

255 **Fuyu**, "Winter." An OIRAN and her KAMURO standing in a house by the ENGAWA looking out through the open SHŌJI at bamboos covered with snow, and icicles hanging from the eaves; *medium size, almost square*; *one of a set* FŪRYŪ SHIKI NO IRO, "Stylish Views of the Four Seasons in Colours"; *signed* KORYŪ

256 **Michihana of Tsuta-ya** on parade passing to the right, her left hand resting on her OBI which is embroidered with a peacock, followed by a SHINZŌ and a KAMURO, and another KAMURO in the rear; *full size, upright*; *one of the series* HINAGATA WAKANA NO HATSUMOYO, "First dyed designs for Spring Grasses"; *signed* KORYŪSAI

257 **A Felicitous Token**: Fukurokujiu seated in a Chinese pleasure boat holding a writing brush, a pot of FUKUJUSO plants before him, and Fuji in the background; YOKO-YE; *signed* HŌKYŌ (The Master) KORYŪSAI

SHUNSHŌ (Katsukawa), 1724–1792.

258 **The Tea-house Ichiriki**: Okaru caught reading Uranosuke's letter from the balcony, coming down at his behest to where he stands more concerned with her charms than her offence; a travesty of the letter reading incident in the CHŪSHINGURA, Act VII; *large size, almost square, but cut down*; *unsigned*

SHUNKŌ (Katsukawa), *worked c.* 1765–1790.

259 **Ichikawa Benzō** as a Woman dancing, wearing peonies in her hand and waving branches of peonies; HOSO-YE; *signed* SHUNKŌ

SHUNZAN (Katsukawa), *worked c.* 1776–1800.

260 **A Woman and a Girl** standing beside a stream under a willow, the girl holding a lot of leaves in her upturned hat; *small size, almost square; one of a set* JŪ-TAI, "The Ten Elements," *this being No.* 8 *for "Metal"*; *signed* SHUNZAN

261 **The Letter Reading Scene** of the CHŪSHINGURA. An Analogue, a woman standing on an ENGAWA reading a letter, another looking over her shoulder from a window in the rear, and a cat playing with the end of the scroll; *one of a set* ONNA CHŪSHINGURA; *small size, almost square*; *signed* SHUNZAN

262 **Urashima** feeding MINOGAME on the sea-shore, and Otohime with two attendants standing before him.—**The Clam's Dream.** Two fishermen, a woman carrying a child, and two boys, on the sea-shore looking at the mirage escaping from a clam; *both* YOKO-YE, *the latter signed* SHUNSEN (2)

263 **Awabi-shell Divers,** one holding up an Awabi shell, another wringing out her skirt, and two ladies and a boy looking on. —**Shiokumi.** Two Women carrying buckets of sea-water, and a third dropping her bucket into the sea, with a large red sun rising on the horizon; *both* YOKO-YE; *signed* KASHŌSAI SHUNSEN (2)

264 **The Basket Carrier,** at Kurama: A Woman nursing a child, talking to another woman by a thatched cottage, and a woman seated on a bundle of firewood by two reclining oxen.—**The Husband and Wife Rocks**: A Man pointing them out to a woman, and a woman getting out of her KAGO; *both* YOKO-YE; *signed* KASHŌSAI SHUNSEN.—**A Lady Visiting,** walking by a fence with bush clover, holding a closed umbrella; *upright*; *signed* SHUNSEN (3)

UMPŌ (Sanri), *c.* 1800.

265 **Hidachi obi no Jinji,** "Improvement Obi of a Shintō Festival": Two Women passing through a temple grove in the very early morning on the way to a shrine to worship, meeting the attendant gardener by the sacred tree; they are carrying searves to be charmed, so that sick persons wearing them may be made well again; *full size, oblong*; *signed* UMPŌ SANRI

SHARAKU (Tōshiusai), *worked c.* 1790-1795.

266 "**The Man with a Pipe**:" Matsumoto Kōshirō IV in the character of Banzuin Chōbei, in the play SHIMEKAZARI KICHIREI SOGA, first produced at the Kawazaki-za, Yedo, in the second month Kwansei 7 = 1795; "he is wearing a black collar, pipe in hand, with a kerchief round his head, as an OYABUN (or foreman workman) and is made to look ridiculous as after a two days bout of intoxication"; *on a silver ground*; *full size, upright*; *signed* TŌSHIUSAI SHARAKU

UTAMARO (Kitagawa), 1754-1806.

267 **Katō Kiyomasa**, seated holding a fan, one of his retainers kneeling beside him and two Korean OIRAN, one kneeling playing his SAMISEN, and the other standing holding a transparent fan; *medium size, upright*; *signed* UTAMARO

268 **Yama Uba embracing Kintoki**, bust figures without background, the woman holding the child tightly wrapped in her KIMONO, kissing his lips; *full size, upright*; *signed* UTAMARO

269 **Portrait of an Oiran**, seated beside her TOBAKO-BON on a pale grey wash ground, with chrysanthemums in a small panel at the right top corner; *small size, upright*; *signed* UTAMARO

270 **Tawai Nashi**, "One who does stupid things": Half-length figure of a Woman looking to the left and holding up her hand, under her sleeve, towards her mouth; *full size, upright*; *one of a set* **Sakiwake Kotoba no Hana**, "*Flowers of Speech in various colours*"; *signed* UTAMARO

271 **Kari-udo**, "A Hunter": A Woman kneeling facing to the right holding a roll of paper as a gun in the game Kitsune Ken, without background; *full size, upright*; *one of a set* SHUNKYŌ MITATE, "*Selected Spring Amusements*"; *signed* UTAMARO

272 **The Boy's Birthday Festival**: A half-length of a Youth drawing a black and white picture of SHŌKI, and the bust of a young woman looking on; *full size, upright, without background*; *one of a set*, GO SEKKU, "*The Five Festivals*"; *signed* UTAMARO

273 **Chūshingura, Act III**: An analogue of the scene in which Yenya Hangwan assaults Moronao; one Woman attacking another and a third holding her back; *small size, upright*; *one of a set* UKIYO CHŪSHINGURA; *signed* UTAMARO

274 **Tagasode and Hanamurasaki of Kado Tama-ya**, bust and half-length portraits without background; *full size,*

LOT 274—*continued.*

upright; *one of a set* SEIRŌ BIJIN MEI HANA AWASE, "*Beautiful Women Flowers of the Tea-houses Compared*"; *signed* UTAMARO

275 **Somenosuke and Kiseigawa of Matsuba-ya**: Half-length and bust portraits, the latter holding a pipe, each girl's hair showing through pale tortoiseshell combs, on a grey wash background; *full size, upright*; *one of a set* SEIRŌ YŪKUN AWASE KAGAMI, "*A Mirror comparing the Courtezans of the Tea-houses*"; *signed* UTAMARO

276 **Feeding a Caged Bird**: Two Ladies and three servants in a room, beside a screen bearing a view of Fuji, one of the servants threatening a laughing girl in the rear with a pestle; *full size, oblong*; *from a book of poems* OTOKO TŌKA, *published* 1798; *signed* UTAMARO

277 **New Year Festivities**: Looking through the window of a house are a mother holding up a child, and beside her a young woman and a girl, viewing the antics of a lion dancer and some children who are getting under the long cloth attached to the lion mask, while three musicians, their heads tied in scarves, perform the necessary accompaniment YOKO-YE; *from* YEHON WAKA EBISU, "*Picture Book of Songs of the People*," *published* 1786; *unsigned*

UTAMARO II, 1806-1835.

278 **Masagoji of Tsuru-ya,** seated on her heels facing to the right tuning up her SAMISEN, on a plain background, the upper part of which is impressed with cherry blossoms; *full size, upright*; *signed* UTAMARO

279 **A Lady going to her Bath** in a loose robe, holding her face towel and pausing by a screen to instruct her maid who holds one of her robes; *medium size, upright*; *signed* UTAMARO

280 **Yedo Murasaki Masari no Some Iro**, "The Excellent dyed purple of Yedo": Two Women standing side by side, one, on the left, holding a scroll of writing, the other holding a CHAWAN on a small cabinet, a SAKE kettle on the ground; *medium size, upright*; *signed* UTAMARO, *and seal dated Dragon 4 = 4th month* 1808

281 **Kwa-Cho Tanjaku**: A yellow bird on an upright bamboo; *signed* UTAMARO

KIKUMARO (Kitagawa), *worked c.* 1789-1829.

282 **Flower Arrangement**: A branch of a blossoming plant in a vase decorated with curling waves; *half block size*; *signed* KIKUMARO

283 **A Group of Women.** A noble lady with two attendants in the rear, another kneeling with her SUZURI BAKO, beside her, and a little girl kneeling, awaiting the approach of someone for cherry viewing which is indicated by the scene above a cloud of mist; *one sheet of a triptych*; *full size, upright*; *signed* TSUKIMARO

RYŪKOKU (Shunkyōsai), *c.* 1800.

284 **Imayo Sekiga Asobi,** "Fashionable Writing and Drawing Amusements. Triptych. On the left a noble lady seated before a screen decorated with peonies, and two lady attendants on her right looking towards the centre where a young lady is drawing plum blossom, and another is holding up a sheet with a flower and bird subject in colours; on the right another attendant is rolling up paper and another standing behind, talking to her; *full size, upright*; *signed* RYŪKOKU

SHIKŌ (Yeishōsai), *worked c.* 1773–1805.

285 **Yaoya Hambei and his wife O Chiyo.** He sitting before a TOBAKO-BON holding a pipe, she sitting mending clothes; *half-block size*; *signed* SHIKŌ

286 **Busata Nori-uchi,** "An unexpected Visitor." A lady standing with her hand in her sleeve up to her mouth, before a man and woman seated beside a brazier; *half-block size*; *signed* CHŌKI

YEISHI (Hosoda), *c.* 1746–1829.

287 **Two Ladies** standing in a tea booth at the side of a river, one pushing a hair-pin into her hair, the other behind her holding a closed umbrella looking out into the distance, and a page-boy looking up at them: *one sheet of a triptych*; *full size, upright*; *signed* YEISHI

HOKUSAI (Katsushika), 1760–1849.

288 **Comic Sketches:** Sixteen small tinted black and white prints; *four on a block size*; *signed* HOKUSAI (16)

289 **A Man washing Vegetables,** standing on the rim of a tub beside a stream with the sun in an early morning mist; printed in blue; *half-block size*; *signed* ZEN HOKUSAI I-ITZU, 72 YEARS OLD

290 **A Pilgrimage to Umewaka's Tomb at Mukōjima,** A procession of visitors on the far bank of the Sumida river arriving at the TORII of the Temple, and others on the near side standing on a landing stage awaiting the ferry boat; *long surimono shape*; *signed* GWAKYŌ JIN HOKUSAI

291 **Mu Tama Gawa.** Four of a set of "Six Tama Rivers"; *quarter-block size*; *signed* HOKUSAI (4)

292 **Kōshū. Mishima Tōge**: Fuji seen from the Mishima Pass with a curling wreath of smoke like a dragon round the summit; in the foreground a great tree which three men with arms extended are trying to measure; *No.* 18 *of the set* FUGAKU SAN-JŪ ROK'KEI; *signed* ZEN HOKUSAI I-ITZU

293 **Tōkaidō Tago no ura ryaku zu.** The sea-shore at Tago near Ejiri, one of the stations of the Tōkaidō. Fuji all blue fleeked with white, rising behind green hills at the back of a village, and a big junk propelled by oars in the foreground; *No.* 24 *of the set* FUGAKU SAN-JŪ ROK'KEI; *signed* ZEN HOKUSAI I-ITZU

HOKKEI (Todoya), 1780–1850.

294 **Shimotsuke no Nikkō, Urami ga taki,** "The Waterfall one can see behind Nikkō, (province of) Shimotsuke"; *one of the set* SHŌKOKU MEISHO, "Celebrated Views of the Provinces"; *signed* KIKŌ HOKKEI

TAITŌ (Katsushika), *worked c.* 1816–1853.

295 **Flowers and Birds**: Three out of a set of twelve full size oblong Prints, the subjects drawn from TAITŌ'S KWACHŌ GWADEN, the subjects being altered and enlarged; *signed* ZEN HOKUSAI I-ITZU

*** These are frequently spoken of as Hokusai's work.

HOKUJIU (Shōtei), *worked c.* 1800–1840.

296 **Tōto. Ryōgoku Fūkei,** "Scenery of Ryōgoku, Yedo." Side View of the great Bridge over the Sumida river, the boats and figures on the shore casting shadows; *full size, oblong*; *signed* SHŌTEI HOKUJIU

TOYOHIRO (Utagawa), 1765–1830.

297 **Mending Clothes**: A woman with bared bosom, seated beside her work box, mending a robe; *medium size, upright*; *signed* TOYOHIRO

297A **Ni-jū-hachi nen Tsuzuki Jihinari Kichirei,** "The Twenty-eighth Year continuation of a Lucky Custom" One of a series of New Year contributions, about HASHIRAKAKE size, oblong; Asahina picking young pines for the New Year; *signed* ASAHINA TOYOHIRO

TOYOKUNI (Utagawa), 1769–1825.

298 **Segawa Rokō**, as the Geisha Seki no Koman, standing under an open umbrella; *full size, upright*; *signed* TOYOKUNI

299 **Onoye Matsusuke** in female character as the Ghost of Joki, and Matsumoto Kōjirō as the landlord Mokuyemon falling down in fright; *full size, upright*; *signed* TOYOKUNI

300 **A Woman** standing holding two MOCHI cakes on a shell-shaped tray in her right hand and a SAKÉ kettle in her left hand; *one of a series* BIJIN AWASE; *full size, upright*; *signed* TOYOKUNI

301 **Iwai Hanshiro V** in male character as Shirai Gompachi, standing reading a letter; *full size, upright*; *signed* TOYOKUNI

302 **Ichikawa Monnosuke III**, in eight different characters, male and female, forming a group; *full size, upright*; *signed* TOYOKUNI

303 **Obi-ya Chōyemon and Shinano-ya O Han**, the 40 year old lover on his knees looking over the 14 year old O Han's exercises in a copy book; on a pale grey wash ground; *full size, upright*; *signed* TOYOKUNI

304 **Actors in Private Life.** Triptych. A group of five actors and four of the fashionable ladies of Yedo walking along beside the Sumida river, three on each sheet, the front group on the left hand sheet being IWAI HANSHIRO V on the far side, a lady in the centre and Sawamura Tosshō on the near side; *full size, upright*; *signed* TOYOKUNI

305 **Interior of a Theatre.** Triptych. Full view of the stage in the centre, with a scene from one of the many Soga plays being presented, and the Soga brothers promenading along the left hand side of the auditorium; *full size, upright*; *signed* ICHIYŌSAI TOYOKUNI

TOYOKUNI (Gosotei), 1777–1835.

306 **The Five Elements**: Two of the set with fans in the upper corners. The green fan for wood, a mother suckling a child, full length, standing. The yellow fan for metal, a woman seated, picking her teeth, a samisen behind her; *both full size, upright*; *signed* TOYOKUNI (2)

307 **Kisaragi no zu**, "The Second Month." A woman standing, reading a letter; *full size, upright*. **Ume Yashiki**, "The Plum Garden." A blue print of a woman in winter clothes; *medium size, upright, one of a* YEDO MEISHO *set; both signed* TOYOKUNI (2)

KUNISADA (Utagawa), 1785–1864.

308 **Yedo no Hana Ukiyo,** "Fleeting Flowers of Yedo." A woman on her knees, arranging the sleeve of another woman, and another figure of a woman; *both full size, upright*; *signed* GOTOTEI KUNISADA.—**A Blue Print** of a woman kneeling; *medium size, upright*; *signed* KŌCHŌRŌ KUNISADA (3)

309 **Tsuki no Kage,** "Moon Shadows." Five full-size upright prints of this series, with figures of women in the angles of light thrown from lanterns; *all signed* KŌCHŌRŌ KUNISADA (5)

310 **Satsuki Ame no zu,** "Rain of the fifth Month." A woman standing on an ENGAWA, reading a letter.—**Memorial Print** of Segawa Roko IV, half-length of a woman in a black ZUKIN.—**An Illustration from Shiranuye Monogatari**: Wakana Hime seated on a spider, on clouds over the sea, reading a scroll to Nanakusa Shirō Toshimasa, who is in the sea holding up a great bell with the fisherman Takezo clasping him round the waist; *all full size*; *signed* TOYOKUNI (3)

311 **Theatrical Scene**: On the balcony of a house, with one foot on the rail, stands Matsumoto Kōshirō VI, as the bandit Ishikawa Goyemon, who has just thrown a dirk at Suyetakaya Takasuke as Hisayoshi, the stage name for Taikō Hideyoshi, who, disguised as a beggar, stands in the doorway below, and has caught the dirk in the bowl of a HISHAKU; *double surimono size*; *signed* TOYOKUNI, *and dated* GOAT, *probably* 1847

312 **Bijo Soroi Hana no Gyoretsu,** "A Flower Procession." Triptych. A noble lady and female attendants walking under blossoming cherry trees; *full size, upright*; *signed* ICHIYŌSAI TOYOKUNI; *published between* 1844 *and* 1853

313 **Kao Niwa Asobi,** "Amusement in the Garden." Triptych. On the right Genji, in the centre his female sword bearer, on the left another lady carrying a covered tray; dark background, with light plum blossoms; *full size, upright*; *signed* KŌCHŌRŌ TOYOKUNI, *published between* 1844 *and* 1853

KUNIYASU (Utagawa), 1806–1836.

314 **The Insect Cage**: A woman standing holding a cage, and pushing one of her hair pins between the bars; *full size, upright*; *one of a series,* FŪRYŪ MUSUME TEASOBI: "Fashionable Toys for Girls"; *signed* KUNIYASU

HIROSHIGE (Ichiryūsai), 1796–1858.

315 **Anryu machi, Naniwa-ya no zu,** "Picture of Naniwa House, Anryu Street." The garden of the tea-house, with a great pine spread on trestles; *full size, oblong*; *one of the set* NANIWA MEISHO ZUE, "Celebrated Views of ŌSAKA"; *signed* HIROSHIGE

*** First Edition.

316 **Karasaki. Yoru Ame,** "Night Rain at Karasaki." The old pine tree in a downpour; *printed all in blue*; *one of the* ŌMI HAKKEI *set*; *signed* HIROSHIGE

317 **Ōiso,** *one of the* TŌKAIDŌ *set*; *first state*

318 **Odawara,** *one of the* TŌKAIDŌ *set*; *first state*

319 **Tsuchi-yama,** *one of the* TŌKAIDŌ *set*; *first state*

320 **Shōno,** *one of the* TŌKAIDŌ *set*; *first state*

321 **Mu Tama Gawa,** "The Six Tama Rivers." Complete set of panel prints, *each signed* HIROSHIGE; *late edition, with the publisher's seals of* FUJIHIKO *on all but one* (6)

322 **Toto Meisho,** "Yedo Views." Two of the panel prints of this set, *each signed* HIROSHIGE; *publisher's seal of* MATSUBARADŌ (2)

323 **A Red Parrot** on a pine branch, large panel KWA-CHŌ series; *signed* HIROSHIGE; *publisher's seal of* JAKURINDŌ; *a late issue*

324 **Kwa-chō**: A Bird on a pine, TANJAKU *size*; and a Bird on a Passion flower; *three on a block size*; *both signed* HIROSHIGE (2)

325 **Kwa-chō**: A long-tailed Bird on a maple branch; and a Bird flying above poppies; *half block size, printed all in blue*; *signed* HIROSHIGE (2)

326 **Dōkei Musha Tsukushi,** "A Series of Comic Warriors." Four of the set on two undivided sheets; *half block size*; *signed* HIROSHIGE, *and dated Tiger* 8 *and* 12 = 1854 (2)

327 **Fuji San-jū Rok'kei,** "Thirty-six Views of Fuji." Six of the set of half block views, on three mounts; *each signed* HIROSHIGE (3)

328 **Asakusa-gawa, Shūbi no Matsu, omma ya gashi,** "Pine-tree Rendezvous, Horse-ford, Asakusa river," a river boat with the shadow of a woman on the blind.—**Kawaguchi no Watashi.** "Ferry at the mouth of the river," with rafts on the river; *two of the full size, upright set of* MEISHO YEDO HYAKKEI; *signed* HIROSHIGE (2)

329 **Masaki no hotori yori Suijin no mori, Uchikawa, Sekiya no Sato,** "Near Masaki from whence may be seen the woods of Suijin, the Uchi river, and the village of Sekiya." View through an open window. — **Shi-chu Tanabata,** "The Town, Tanabata." Decorations at the Weaver's Festival; *two of the full size, upright set of* MEISHO YEDO HYAKKEI; *signed* HIROSHIGE (2)

330 **Ōji. Fudō no taki,** "The Fudō Waterfall at Ōji.—**Yoshiwara Nihon Tsutsumi,** "The Nihon Embankment, Yoshiwara," with wild geese flying across the moon; *both from* MEISHO YEDO HYAKKEI; *signed* HIROSHIGE (2)

331 **Chiryū,** one of the upright TŌKAIDŌ set, *dated Hare* 7 = *7th month*, 1855.—**Mariko.** Snow scene; *one of the oblong* MARUSEI TŌKAIDŌ *set*; *both signed* HIROSHIGE (2)

332 **Iki. Shisaku.** View looking over a sugar-loaf hill out to the Straits of Tsushima through a snow storm.— **Mino. Yoro taki.** The Yoro Waterfall province of Mino.—**Tosa. Kaijō Katsuo,** "Bonito fishing on the sea coast of Tosa"; *all full size, upright, from the set* ROKU-JŪ YO SHU MEISHO ZU KWAI, "Views of the Sixty odd Provinces"; *signed* HIROSHIGE (3)

333 **Fuji from the Sagami-gawa** with men on rafts.—**Fuji from the Seven-Ri Beach,** near Enoshima, and two children following a traveller.— **Fuji seen through the hole in a cherry tree** at Koganei; *all full size, upright, from the set* FUJI SAN-JŪ ROK'KEI; *signed* HIROSHIGE (3)

334 **Fuji seen from Tsukuda Oki, Yedo,** beyond moored junks.— **Fuji seen from Lake Suwa,** in Shinano, with fishing boats on the lake.—**Fuji seen from Meguro, Yedo,** with maples on the hill in the foreground: *all full size, upright, from the set* FUJI SAN-JŪ ROK'KEI; *signed* HIROSHIGE (3)

HIROSHIGE II, *worked* 1859–1868.

335 **Shōkoku Meisho Hyakkei,** "One Hundred Views of the Provinces." Four of the set including Awa no Naruto and Ama no Hashidate; *full size, upright*; *signed* HIROSHIGE (4)

336 **Catching Fish at Ebb Tide.** Two sheets of a triptych. Two semi-nude women with fish in baskets caught by feeling them with the feet in shallow water: *full size, upright*; *signed* HIROSHIGE, *and seal dated Rat* 3 = *3rd month*, 1864.—**Sumida gawa** in snow, a blue print; *one of the set* TŌTO MEISHO; *signed* HIROSHIGE, *and seal dated Dog* 2 = *2nd month*, 1862 (2)

YEIZAN (Kikugawa), *worked c.* 1800–1829.

337 **Chūshingura.** A complete set of twelve analogues showing children at play; *four on a block size*; *signed* YEIZAN

338 **Takendo of Take-ya** on parade at the cherry-blossom festival.—**A Woman coming from the bath** and a child with a cup of tea.—**A Geisha with a samisen** standing outside a window with shadows; *full size, upright*; *signed* YEIZAN (3)

339 **Women as Beauties of the Tama Rivers.** Two, from different sets.—**Sugatano of Ebi-ya** helping a man on with his coat; *one of the set* SEIRŌ JŪ-NI TOKI, "Twelve Hours of the Tea-houses," *this being for the Hare hour*, 5-7 a.m.; *all full size, upright*; *signed* YEIZAN (3)

340 **A Woman holding a Saké Kettle** and feeling the muscle of her arm, *one of a set* FŪRYŪ SANNIN NAMAYOI, "Three Persons Fuddled."—**A Woman in a snow storm** under an umbrella, *from a* FŪRYŪ SETTSU GEKKA *set.*—**A Woman before a mirror,** *from a set* FŪRYŪ BIJIN AWASE, "Beautiful Women Compared"; *all full size, upright*; *signed* YEIZAN

341 **Imayo Fūzoku,** "Fashionable Customs." Five sheets from three separate triptychs; *full size, upright*; *signed* KIKUGAWA YEIZAN (5)

342 **Ichikawa of Matsuba-ya** seated reading a book; *one of a set* SHICHI KENJIN, "Seven House People," *i.e.* Yoshiwara women.—**A Woman reading a letter,** *from* FŪRYŪ BIJIN, *both signed* KIKUGWA YEIZAN.—**Women drawing off silk** from cocoons in a boiler; *signed* JŪKWAI YEIZAN (3)

343 **Hanaōgi of Ōgi-ya** in a ceremonial robe; *one of a set* KEISEI MITATE SHICHI FUKUJIN, "Selected Courtezans as the Seven Gods of Good Fortune," this one being for Bishamon.—**A Woman bathing a boy in a tub** and another standing looking on; inset Mongaku doing penance in the Machi waterfall; *one of a set* TŌSEI MITATE EKYODAI, "Selected Brother Pictures for To-day."—**Seki-dera Komachi** looking at her back hair in a mirror; *one of a set* FŪRYŪ NANA KOMACHI; *all full size, upright*; *signed* KIKUGAWA YEIZAN (3)

344 **A Courtezan** standing with her arm round a HASHIRA and her KAMURO asking what is the matter; *one of a set* HANA AYAME GONIN SOROI, "Five Female Iris Flowers."—**A Woman reading a Book** as she stands with her arm on a clothes horse; *one of a set* FŪRYŪ HOKKU GO SEKKU, "Five Festivals and Short Poems."—**After the Bath**: A

LOT 344—*continued.*

Woman seated with a mirror on her knees and her KAMURO offering a cup of tea; *one of a set* TŌSEI KO TAKARA AWASE, "Women and Children of To-day"; *all full size, upright*; *signed* YEIZAN (3)

345 **Yoru Ame, Hike Yotsu,** "Night rain. Going to bed. Four o'clock": A Courtezan standing by the open SHŌJI looking out at the rain; *one of a set* SEIRŌ GYŌJI HAKKEI.—**A Woman as the Chidori Tama river,** standing before a KOTO; *one of a set of* Tama Rivers; *both signed* KIKUGAWA YEIZAN.—**The Nuno Shirabi Tama River**; *full size, oblong*; *signed* YEIZAN (3)

NAGAHIDE (Nakamura), 1804-1854.

346 **Gion Mi-Koshi Arai Nerimono Sugata,** "A Mirror of the Procession of the Sacred Car of Gion Temple"; *one of a set of* HOSO-YE URUSHI-YE *prints* with a female performer beating a drum; *signed* NAGAHIDE

SUGAKUDŌ, *c.* 1859.

347 **Iki Utsushi Shi-jū-hachi Taka,** "Exact likenesses of Forty-eight Birds": *four of the set, published* 1860; *full size, upright*; *signed* SUGAKUDŌ (4)

FUSETSU, *late XLVth cent.*

348 **Nihon Meizen Zue,** "Views of the Celebrated Mountains of Japan"; *two of the set, half size blocks,* FUJI SAN and KONGŌ SAN; *each signed* FUSETSU.—**Nihon Meisho Izumi Ari Tōshi Myōjin no Zu,** "View of the Ant Road to Myōjin Temple, Izumi," Peasants on the road in a rain scene; *half block size*; *unsigned* (3)

SURIMONO.

349 **Utamaro**: A Geisha singing to a man and playing the samisen, and the man seated beside her looking at the song book and fanning himself; *signed* UTAMARO

350 **Zeshin**: A branch of ICHŌ and two fallen nuts in dark brown lacquer with reddish brown and dull gold; *signed* ZESHIN *and sealed* ZESHIN

*** Very fine and rare.

351 **Hokusai**: A Man performing with a female puppet on a GO table; *signed* HOKUSAI ARATAME KATSUSHIKA I-ITZU.—A Woman standing by a Man whose sword is unsheathed on the floor; *signed* SŌRI ARATAME HOKUSAI.—A Woman modelling a Mountain on an oblong tray; *signed* HOKUSAI ARATAME I-ITZU (3)

352 **Hokuga**: A Street Merchant seated among his wares; *signed* HŌTEI HOKUGA.—A Woman holding up a scroll bearing the word SHI "Child" many times repeated to another seated on the ground; *unsigned.*—Husband and Wife Rocks on a tray; *signed* GOSEI (3)

353 **Gakutei**: Tōgane of Matsuba-ya on parade; *one of a set of five forming a procession of* TAYŪ; *signed* GAKUTEI TEIKŌ.—Two black Crows flying before a red sun in mists; *signed* GAKUTEI.—Two Puppies and a red sun rising behind a pine tree; the dogs largely rendered by gauffrage: *signed* GAKUTEI (3)

*** The last fine.

354 **Gakutei**: A noble Lady kneeling on the balcony of a house threading a needle; *signed* GAKUTEI TEIKŌ.—An OIRAN seated on her heels holding an open book; *signed* TŌTO GAKUTEI.—**Bujō Bimyō**, "The Dancing Girl Bimyō" waving a fan over her head one of the "Twenty Four Paragons of Filial Piety"; *signed* GAKUTEI.—A Chinese Lady under a blossoming plum tree; *signed* SHIKŌ HARUNOBU (4)

355 **Shinsai**: A Woman putting offerings upon the God's shelf.—A Woman standing talking to another kneeling, who is putting away a song book; *both signed* SHINSAI.—**Ryūsai**: A Woman sitting on her heels writing a letter; *signed* RYŪSAI, *sealed* MASAZUMI (3)

356 **Hokkei**: People gathering shells at ebb-tide; *one of a series* KAI TSUKUSHI.—YAMABE NO AKAHITO watching cranes flying; *one of a set* TSURU KAME MATSU TAKE, "Crane, Tortoise, Pine and Bamboo."—Peonies and Iris, the former rendered in gauffrage; *one of a set* SOMOKU AWASE, "The Vegetable Kingdom compared"; *unsigned*; *the others signed* HOKKEI (3)

357 **Hokkei**: A Court Lady seated at a writing table and a young girl opening a book cabinet.—A Kite, a thread ball in a box, FUKUJUSO plants, etc.—A Falcon on a perch: *all signed* HOKKEI (3)

358 **Hokkei**: A picture of a Tortoise with a young one on its back; *signed* HOKKEI.—A Wave splashing up on to a rock, with gauffrage; *unsigned.*—A SHŌJŌ dancing; *one of a set of* BUGAKU; *unsigned*

359 **Taitō**: New Year Sports: A Girl playing bouncing ball and a Girl playing Battledore and Shuttlecock; *both signed* TAITŌ.—A Bear and a Hare with a kite; *unsigned* (3)

360 **Kunisada**: Kwan Yu, Gentoki and Chōhi at a banquet: *signed* GOTOTEI KUNISADA.—Watonai (or Kokusenya) enacted by Ichikawa Danjūro VII, beating a tiger with his fist: *signed* KUNISADA.—A Hare writing KYŌ GETSU, "Mad Moon";

LOT 360—*continued.*
signed TOYOKUNI.—**Kazusada**: Ichikawa Danjūrō VII as Kintoki seated holding a SAKE cup, beside a SAKADARU; *signed* HISHIKAWA KAZUSADA, *and dated* 1831 (4)

361 **Shuntei**: A Woman hanging a kakemono of a tiger; *signed* SHUNTEI.—**Nichiryū**: The tops of Junk sails seen through mist; *signed* NICHIRYŪ.—**Mokei** (or Shigeyoshi): A Woman Firewood Seller stooping to tie her WARAJI and a laden ox behind her; *sealed* MOKEI *or* SHIGEYOSHI.—**Yeizan**: A Short Calendar for 1808; Two Sword Guards pierced with the numerals for the long and short months of that year, Long, 2, 3, 5, 6 *urn*, 8, 11; Short, 1, 4, 6, 7, 9, 10, 12; *signed* KIKUGAWA YEIZAN (4)

Various Properties.

362 **An Album**, containing Ninety-two Prints by Koryūsai, Shunchō, Utamaro, Shikimaro, Hokusai, Hiroshige, Kunisada, Yeizan, etc.; *bound in hand tooled pigskin with Japanese doublures, gilt edges*

363 **An Album**, containing Twenty-four Triptychs and one Diptych, largely historical and battle scenes, by Kunisada, Kuniyoshi, Sadahide Yoshitora, Yoshikazu, Kunimasa, etc.; *bound in hand tooled pigskin, with Japanese doublures*

364 **Isen (Kanō)**: An Album, containing Twelve Drawings of Landscapes in colours on silk; *signed* ISEN HŌGEN; *brocade binding*

365 **Itchō (Hanabusa)**. A set of three Kakemono: Fukurokujiu rising from the breath of a minogame: a swallow and willow; and a sparrow and bamboo grass: *in black and white, tinted, on silk*; *signed* HANABUSA ITCHŌ; *sealed* OMOMUKI WA SANUN SENSEKI NO AIDA NI ARI, "With interest divided between Mountain Clouds and Pond Storms"; *in box, with three certificates* (7)

366 **Shijō School**. Kakemono. Fowls and chicken, bamboo, and chrysanthemums, in colours on silk; *not signed, but sealed*

367 **Masayoshi**: CHŪSHINGURA, Act IX. Kakogawa Honzō outside Uranosuke's house, inside Tonanse, about to kill her daughter Konami, interrupted by Ishi; in a further apartment Rikiya running a spear through Honzō; and in yet another part of the establishment, Uranosuke explaining his plan for the attack on Moronao's house; *signed* KITAO MASAYOSHI

368 **Yeisen**: Sakamoto, "A Village Street under a great green hill," and Oiwake Jiku Asama-yama Chōbō, "View of Asama-yama from Oiwake," without the rain block; *both late editions of Kisokaidō Views*; *unsigned* (2)

369 **Torii School**: Theatrical Duo: An Actor casting a big bell upon another fallen, hoso-ye; *unsigned*.—A titlepage of a book.—**Sukenobu**: Eight sheets of Book Illustrations, in black and white, some coloured by hand; *on four mounts* (6)

370 **Utamaro II**: Two Women and a little girl standing by a waterfall; *full size, upright*; *signed* Utamaro; *framed*

371 **Yeizan**: A Woman standing with fingers interlocked in front of her chin; *full size, upright*; *one of a set* Fūryū Onna Rok'Kasen, "Women as the Six Poets"; *signed* Yeisen; *framed*

372 **Yeizan**: The Kawa-biraki Festival at Ryōgoku Bridge on the Sumida river, night scene, the river crowded with pleasure boats, stars in the sky and fireworks: Triptych; *signed* Yeizan; *framed*

373 **Hiroshige**: The Hakone Tone-gawa. Triptych. Three Women on the balcony of a house overlooking the Tone river, with the base of the Hakone range on the far side: *one of a set* Tōkaidō Kawa, "Rivers of the Tōkaidō": *signed* Hiroshige; *framed*

*** From the Happer collection.

374 **Hiroshige**: Sōshū, Enoshima Benzaiten Kaichō Sankei Gunshū no zu, "Crowds going to the Temple at the opening of the Shrine of Benten, Enoshima, province of Sagami." Triptych. Schools of Geisha with umbrellas of various designs making their way towards the island; *signed* Hiroshige; *framed*

*** First edition.

375 **Shijō School**: An Album, containing eighteen Drawings on silk, floral and natural history subjects, by various artists; *brocade binding*

376 **Japanese Books**: A small Album, with twelve Drawings on paper; another, with nineteen Drawings on paper; a water-colour Drawing of a river scene; and a Chinese Album, with twelve Drawings on silk of the official robes, etc., of a blue button mandarin (4)

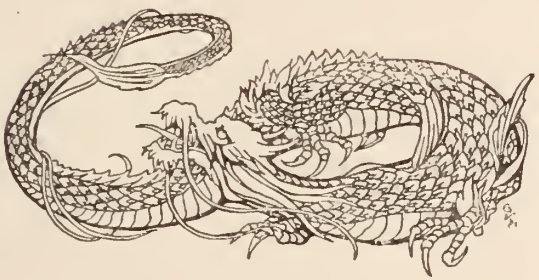
377 **Japanese Books**: Bunrei Gwafu, a book of Birds and Flowers by Mayekawa Bunrei, dated 1885, with sixty-six Sheets of coloured prints; and a Book containing sixty-five Actor Prints, mostly by Torii Kiyomitsu (2)

378 **Japanese Books**: Ogura Magai Hyakunin Isshu, forty-eight of the set of one hundred Prints by Kuniyoshi and

LOT 378—*continued.*
Hiroshige, in one vol.: eleven of the Hiroshige Fish Series, in a folding vol.; and twenty-six of Shinsai's series of SURIMONO, entitled KAI AWASE, in a book (3)

379 **Japanese Books**: Four Albums of Colour Prints by Kunisada and other artists of the Utagawa School; and a loose Cover, with Landscapes by Hiroshige, and other Prints (5)

380 **Japanese Books**: Eleven odd vols.; and seven vols. of Chinese Books (18)



THIRD DAY'S SALE.

The Property of a Gentleman.

MORONOBU (Hishikawa), 1625–1695.

LOT

381 **Genji Monogatari**, 1 vol., 1685, with small illustrations in circles, *signed* HISHIKAWA UJI MORONOBU.—A Double-page Illustration from another book, *unsigned* (2)

TORII SCHOOL.

382 **Yehon Ōtezasa**: "Picture Book of the Great Theatres," 5 vol. in 2, *without date, unsigned, black and white* (2)

HARUNOBU (Suzuki), *d.* 1770.

383 **Soshi Arai Komachi**: An UKIYO analogue. A young woman standing, looking down at a boy seated beside the CHŌZU-BACHI, dipper in hand, going to wash out some writing; HOSO-YE; *one of a set* FŪRYŪ YATSUSHI SHICHI KOMACHI, "Fashionable Disguised Seven Komachi"; *unsigned*

384 **Interior Scene**, Winter: An OIRAN seated on a KOTATSU reading, and a youth reclining under the folds of the quilt looking at the end of the manuscript; through the window bamboos covered with snow; *medium size, almost square, without text*; *signed* HARUNOBU

385 **Two Lovers** seated on the ENGAWA of a house facing a stream in which the moon is reflected, and a maid-servant watching them from behind the SHŌJI; YOKO-YE; *signed* HARUNOBU; and two pages from SEIRŌ BIJIN AWASE, *Yedo*, 1770, on one sheet (2)

KIYOMITSU (Torii), 1735–1785.

386 **Matsumoto Yamakichi** as a youth, standing under a cherry-tree, holding a falcon in his hand.—**Ichimura Uzaye-mon IX** as Asahina, standing under a pine-tree, holding a bamboo pole; *both* HOSO-YE; *signed* TORII KIYOMITSU (2)

SHUNSHŌ (Katsukawa), 1724–1792.

387 **Chūshingura, Act VI**: Okaru helping her mother Tonanse in the house, the old woman holding a pestle over a rice-mortar, just before Ichimonjiya arrives to take her to a JORŌ-YA; *medium size, almost square*; *signed* SHUNSHŌ

388 **Susaki no Rakugan,** "Homing Geese at Susaki." A youth in a boat, fishing with rod and line, and smoking, and a girl beside him showing him a small fish she has caught; overhead geese returning to a green strip of land; *one of a set* SHINAGAWA HAKKEI; *medium size, almost square*; *signed* KATSUKAWA SHUNSHŌ

389 **Four Actors,** each in male character; HOSO-YE; *each signed* SHUNSHŌ (4)

390 **Four Actors,** each in male character; HOSO-YE; *each signed* SHUNSHŌ (4)

SHUNSHŌ and BUNCHŌ.

391 **Three "Fans of the Theatre,"** Portraits of Actors from YEHON BUTAI ŌGI, two by Shunshō and one by Bunchō.—**An Actor** as a woman after her bath, standing with her back to a mirror; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ (4)

HŌSHŌ (Katsukawa), *c.* 1795.

392 **Iwai Kumesaburō** in female character as the wife of Hatakiyama Shigetada standing holding a lantern; HOSO-YE; *signed* HŌSHŌ

*** Work by this artist is rare.

UNKNOWN.

393 **Ryūkyū Jin,** "A Loochoo Man." A young man on horseback followed by a man carrying an umbrella of state; HOSO-YE; *unsigned, but probably by* TOYONOBU.—**A Title-page** with circular picture of a Chinese Sage showing a boy a picture of Hotei; KITAO SCHOOL (2)

KIYONAGA (Torii), 1752–1813.

394 **Hina no Matsuri,** "Festival of Dolls," or Girls' Birthday Festival. A woman showing another woman and two children the staging on which the dolls are set out; *full size, upright*; *one of a set* KO TAKARA GO SEKKU, "Precious Children and the Five Festivals"; *signed* KIYONAGA

395 **Niwaka Festival Procession**; two half-block sheets, unseparated, of a series, showing the figures in the Niwaka celebration, with title SEIRŌ NIWAKA TSUKUSHI; *each signed* KIYONAGA

396 **Outside a Tea-house**: A gentleman seated on the ENGAWA smoking, and two of the waitresses standing before him, all looking to the left; on the ground poultry; *signed* KIYONAGA; *probably cut down*

397 **A large Figure of a Child**, seated on her heels, playing a Chinese harp; without background; *full size, upright*; *unsigned*

398 **A Child as Sambaso**, seated.—**A Child riding a Hobby-horse**; *small size, upright, without background*; *unsigned*.—**A Child as a Lion Dancer**, seated with peonies and mask on a yellow ground; HOSO-YE; *unsigned* (3)

UTAMARO (Kitagawa), 1754–1806.

399 **Fuji-mi-ya**: Scene in the Kitchen of the "Fuji View Tea-house," a waitress standing, looking back over her shoulder and talking to two women seated on the floor, one with a pipe, the other with a fan; above a screen are seen the heads of two male guests; *small size, upright*; *signed* UTAMARO

400 **Chūshingure, Act VII**: Uranosuke, fan in mouth, helping Okaru down off the ladder by which she has descended from the balcony; large half-length figures, without background; *full size, upright*; *signed* UTAMARO

401 **Scene in a Tea-house**: A man whom a geisha has been entertaining with her SAMISEN, has risen to press a cup of SAKÉ upon her, raising it to her lips while he offers her other unwelcome attentions, and a waitress watching the pair; *full size, upright*; *unsigned*

UTAMARO II, 1806–1835.

402 **The Seventh Happiness in the House**: Two Women, one seated, the other on her knees admiring the work of a boy who is drawing a figure of Daruma; *full size, upright*; *one of a set* GEI JIMAN KO TAKARA AWASE, "Vain-glorious Children Compared"; *signed* UTAMARO

403 **A Group of three Women** playing battledore and shuttlecock in front of a fence shielding plum-blossom; *full size, upright*; *signed* UTAMARO

404 **A Woman working a Puppet** of a female dancer with floral hats, and another woman behind playing a SAMISEN; *small size, upright*; *one of a set* FŪRYŪ SHŌGEI NO NISHIKIYE, "Brocades of Fashionable Arts"; *signed* UTAMARO

405 **Two half-length Figures of Women**, one holding a battledore, the other a shuttlecock, *half-block size*.—**Two Flower Arrangement Designs** in black and white, *half-block size*; *all signed* UTAMARO (2)

YEISHI (Hosoda), *c.* 1746–1829.

406 **Prince Genji** offering a football to a lady on one knee, another standing beside her; *one sheet of a triptych, small size, upright*; *signed* YEISHI

TOYOHARU (Utagawa), 1733–1814.

407 **Ukiye Wakoku no Keiseki Ōmi Hakkei**, "Bird's-eye Views of Japan. Eight Views of Ōmi." The whole set of Eight Views shown in a general view of Lake Biwa, printed mainly in BENI and green; *full size, oblong*; *signed* UTAGAWA TOYOHARU

TOYOKUNI (Utagawa), 1769–1825.

408 **Winter Entertainment**: View through a circular window looking into a house, the outside surrounded by bushes covered with snow. — **The Chōfu Tama-gawa**, two Women pounding clothes in a tub: *both signed* TOYOKUNI (2)

409 **Scene outside Ebisu-ya**, a Drapery Establishment, three women in the street, *signature erased.* — **Suketakaya Takasuke** in male character, HOSO-YE; *signed* TOYOKUNI (2)

VARIOUS.

410 **Two Manzai Dancers**, a blue Print, *signed* TOYOHIRO.— **The Fifth Month.** A Woman holding a SAMISEN and a SAKÉ cup leaning on her SAMISEN box; *full size, upright*; *one of a set* FŪRYŪ IMAYO GO SEKKU, "Fashionable Five Festivals of the Present Day"; *signed* UTAGAWA TOYOKIYO (2)

411 **A Woman and Child** in an iris garden, *unsigned*; and **A Youth and two Women**, *signed* YEIZAN.—**Hototogisu and Satsuki**, "Cuckoo and Azalea," *one of a small set of Birds and Flowers, signed* ZEN HOKUSAI I-ITZU (3)

412 **Two Hashirakake**: Two Lovers struggling for a letter, *signed* KORYŪ, and Crossing the Ōi River, a man carrying a lady on his shoulders, *signed* TOYOKUNI (2)

SURIMONO.

413 **Three Gaku**, or Temple Pictures, *signed* SHUNYEI, IZUMI UTAHIDE, *and* TOYOKUNI.—**A Kite**, a coloured ball in a box, battledore and shuttlecock, etc., *signed* HOKKEI. — **Shizuka Gozen** dancing, *signed* SHINSAI

414 **A Writing Table** and materials, *signed* HOKKEI.—**A Dog Cushion** and toys, *signed* HOKKEI.—**A Lady about to visit a Temple** putting on her ŌBI, *signed* SHUNTEI.— **A Lady wrapping a Box**, *unsigned* (4)

415 **Japanese Books**: Six odd Vols. (6)

Another Property.

HIROSHIGE (Ichiryūsai), 1796–1858.

12 416 **Kwa Chō.** A Bird hanging head downwards on a wild camellia; *large size panel print, signed* HIROSHIGE. *Late edition with the seal of* FUJI-HIKO — Murakami

FIRST TŌKAIDŌ SERIES.

2 15 417 **Shinagawa**: *First state*; *No.* 2 — Cuttell

16 418 **Kanagawa**: *First state*; *No.* 4 — Henderson

2 12 419 **Fujisawa**: *only state, but original colouring*; *No.* 7 — Musk

8 420 **Hiratsuka**: *only state*; *No.* 8 — Higginbotham

12 421 **Ōiso**: *First state, with rain block*; *No.* 9 — do

2 4 422 **Odawara**: *First state, with the original colouring and background*; *No.* 10 — Welby

11 423 **Hakone**: *only state, but original colouring*; *No.* 11 — do

3 . 424 **Mishima**: *First state and colouring*; *No.* 12 — Eaton

1 425 **Yoshiwara**: *First state and colouring*; *No.* 15 — Hilliard

4 426 **Kambara**: *only state*; *No.* 16 — Welby

3 15 427 **Yui**: *only state, but original colouring, sea well graded*; *No.* 17 — Hilliard

4 5 428 **Ejiri**: *only state, but a good luminous copy*; *No.* 19 — do

10 429 **Futagawa**: *only state, but original colouring*; *No.* 34 — Bluett

1 10 430 **Kameyama**: *only state*; *No.* 47 — Henderson

1 2 431 **Tsuchiyama**: *only state, but original colouring*; *No.* 50 — Welby

3 10 432 **Ishibe**: *only state*; *No.* 52 — Hilliard

12 433 **Kusatsu**: *only state*; *No.* 53 — Bolton

3 15 434 **Ōtsu**: *First state, with the green hill in the background*; *No.* 54 — Hilliard

3 15 435 **Kyōto**: *only state*; *No.* 55 — Nash

2 10 436 **Kanda Myōjin Higashi Saka**, "Eastern Ascent to Kanda Myōjin"; *one of the* TŌTO MEISHO *set with the stamp of Kikakudō on the margin. First Edition* — Hilliard

14 437 **Uchiwa Fan Print**: KAI, MINOBU-JI, KAJIKASAWA, FUJIKAWA, "The Fuji river at Kajikasawa, on the Minobu road, Kai"; *one of a series* SHŌKOKU MEISHO ZUE; *signed* HIROSHIGE — do

The Property of Frederick H. Evans, Esq.

32, *Rosemont Road, Acton, W.*

HARUNOBU (Suzuki), *d.* 1770.

438 **A Windy Day**: A Young Lady standing on the sea-shore, her garments fluttering in the wind, holding on to her hat with both hands and her maid standing before her pointing towards a rock in the distance; *medium size, almost square*; *without text*; *signed* SUZUKI HARUNOBU

439 **Hashirakake**: A Youth carrying a hooded woman on his back, stopping under a willow at the edge of a stream to see if the girl's face reflected in the water was true, or that of a demon; *printed in pink and a greenish grey, but faded*; *signed* SUZUKI HARUNOBU; *framed*

KORYŪSAI (Isoda), 1720, *c.* 1782.

440 **Hashirakake**: A Wrestler, 6 ft. 10 in. high, standing, holding up a young OIRAN, hanging on his fore-finger; at the side full particulars of his dimensions, weight, and eating capacity are given; *signed* KORYŪSAI; *framed*

KIYONAGA (Torii), 1752-1813.

441 **Hitomachi of Tsuta-ya** on parade passing to the right with two KAMURO behind her and a SHINZŌ on her right; *medium size, upright*; *one of a set* SEIRŌ SATO MENUKI, "Peaceful Tea-houses of the Courtezan Quarter"; *signed* KIYONAGA

SHUNCHŌ (Katsukawa), *worked c.* 1770-1790.

442 **Shizuka of Tama-ya** on parade passing to the right holding her paper handkerchiefs up to her chin, behind her a SHINZŌ holding a fan and turning to speak to another in the rear, with two KAMURO on the near side; inset is a circle indicating the Tanabata Festival; *medium size, upright*; *signed* SHUNCHŌ

443 **Hashirakake**: Two Courtezans side by side on parade, passing to the right under a blossoming cherry-tree; *signed* SHUNCHŌ, *sealed* CHURIN; *framed*

UTAMARO (Utagawa), 1754-1806.

444 **Hani Ōgi of Ōgi-ya**, a half-length portrait facing to the right holding a long pipe in her right hand and a poem slip in her left hand, on a mica ground; the panels of inscription almost obliterated; *signed* UTAMARO

445 **Yoshino of Waka Matsu-ya** seated outside one of the Yoshiwara houses at the cherry blossom festival, with two other women of the same house, and two KAMURO; *full size, upright*; *signed* UTAMARO

446 **Riko-mono,** "The Clever Person": Head and shoulders view of a girl lying in bed holding up a book to read, the YEHON TAIKŌ-KI, a History of Taikō Hideyoshi; *full size, upright*; *one of a set* KYŌKUN OYA NO MEGANE, "Moral Teaching (as seen through) the Spectacles of Parents; *signed* UTAMARO

*** A fine copy.

447 **Akashi of Tama-ya,** large head bust portrait looking downward, turned to the right, the clothes round the neck with the design in gauffrage on a pale yellow ground; *full size, upright*; *one of a set* SEIRŌ NANA KOMACHI; *signed* SHŌMEI (*the genuine*) UTAMARO

448 **The Good Mother**: Half-length of a woman suckling a baby boy and admiring the firmness of his fleshy leg held in her hand; *full size, upright*; *one of a series* MEISHO FŪKEI BIJIN JŪNI SŌ, "Twelve Physiognomies of Beautiful Women"; *signed* UTAMARO

449 **Stretching Kanoko** or "spotted crêpe." Half-length figure of a woman pulling the material, and the bust of another with her hair down, holding another piece of red stuff and looking round; *full size, upright*; *one of a set* FUJIN TEWAZA JŪNI KŌ, "Twelve forms of women's hand-work"; *signed* UTAMARO

450 **A Boy as Otomo Kuronushi**: A Father and Mother seated, the father holding up a little boy dressed up as the poet with a funnel on his head in lieu of a noble's cap: *full size, upright*; *one of a set* TŌSEI KODOMO ROK'KASEN, "Children of the Present Day as the Six Poets"; *signed* UTAMARO

451 **Hare Hour,** 5 to 7 a.m., GEJO, "A Housemaid." Two Women at a well, one pulling on the rope and fixing up a hair pin at the same time, the other arranging her head cloth; *full size, upright*; *one of the set* FŪZOKU BIJIN TOKEI, "Customs of Beautiful Women by the Clock"; *signed* UTAMARO

452 **Hashirakake**: O SOME AND HISAMATSU, two celebrated lovers, he holding a coloured thread ball; *signed* UTAMARO; *framed*

UTAMARO II, 1806-1835.

453 **Takikawa of Ōji-ya,** half-length figure showing a pet white rat to a companion holding a flower-shaped sweetmeat for the rat, bust only; *full size, upright*; *one of a series* GOJŪ

LOT 453—*continued.*

GINU HINA NO KASANE-AGE, "A pile of dresses for Dolls, one over another"; *signed* UTAMARO.—**Ladies going to Archery**, *one sheet of a triptych*; *signed* UTAMARO (2)

YEISHI (Hosoda), *c.* 1746-1829.

454 **Hinatsuru of Chōji-ya and Shinowara of Tsuru-ya** seated, facing each other, on a pale yellow ground; *medium size, upright*; *one of a set* YUKUN ROK'KASEN, "Courtezans as the Six Poets"; *signed* YEISHI

YEISHŌ (Hosoda), *worked c.* 1790-1800.

455 **An Iris Pool**: Three Ladies on an "eight-parts bridge" admiring the blossoms, *one sheet of a triptych*; *medium size, upright*; *signed* YEISHŌ

456 **Hashirakake.** The Toilet. Two Women, one on one knee before a mirror putting a hair pin into her front hair, the other standing arranging the hair at the back of her neck; *signed* YEISHŌ; *framed*

YEIJIU (Hosoda), *c.* 1800.

457 **A Woman as Fugen Bosatsu** seated on an elephant reading a scroll by the light of a lantern suspended from a pine branch, and a man under the elephant looking at the end of the writing; on a pale yellow ground; *medium size, upright*; *signed* YEIJIU

SHIKŌ (Yeishōsai), *worked c.* 1773-1805.

458 **Hashirakake**: A Tea-house Waitress standing holding a fan bearing Sharaku's portrait of Matsumoto Kōshirō IV as Banzuin Chōbei; *signed* CHŌKI; *framed*

*** The date of this print must be some time after the 2nd month, 1795, when the play was first produced at Kawarazaki-za, Yedo; probably not before 1796.

HOKUSAI (Katsushika), 1760-1849.

THE VIEWS OF FUJI SERIES; *all late issues.*

459 **Koishikawa.** Snow Scene: Woman in a tea-house pointing out the mountain. No. 5

460 **Totomi**: Sawyers at work on a big log. No. 14

461 **Inume**: Travellers and pack horses climbing the pass. No. 16

462 **Shichi-ri-ga-hama**, with a hill of small pines in the foreground. No. 27

463 **Umesawa**, with groups of cranes. No. 29

464 **Mannen-bashi**, people on the bridge, man fishing in the foreground. No. 31

465 **Kajika-sawa**: The lone fisherman. No. 34

466 **Six Views** from an edition published in 1889 (6)

467 **Yoshitsune uma arai no taki**, "The Yoshitsune horse-washing fall"; *one of the Waterfall series*

468 **Illustration of a Poem by Sōjō Henjō**: Two Noble's Daughters dancing the NŪNAME MATSURI performed in the eleventh month when new rice is offered the KAMI; *one of the set* "The Poets explained by the Nurse"; *signed* ZEN HOKUSAI I-ITZU

469 **Sara-ya shiki**, "The bottom of the Plate-house." The Ghost of O Kiku, a woman's head blowing smoke from its mouth, the snake-like body composed of plates, issuing from a well. —**O Iwa san**, the Ghost of O Iwa formed as a partly human face on a dilapidated lantern; *two of a set* HYAKU MONOGATARI; *signed* ZEN HOKUSAI (2)

470 **Quarter block Tōkaidō**: Five of the Views, late issue with the poems left out; *signed* GWAKYŌ JIN HOKUSAI.—**Three double-page Illustrations**, from HOKUSAI GWAFU (8)

471 **Tōto Shōkei Ichiran**, "An Epitome of the Scenery of Yedo": Twenty double-pages of illustrations in colours, and two pages of text, on twenty-one sheets (21)

472 **Original Drawings**: Twelve small sheets with thirty-nine studies in black and white; *unsigned* (12)

HOKUSAI'S PUPILS.

473 **Sōji**: A double-page illustration from SHOKUNIN SAN-JŪ ROK'-KASEN, "Thirty-six Poems for Artizans"; *signed* SŌRI.—**Shigenobu**: Eight double-page illustrations from SANSUI GWAJŌ, "Land and Water Drawing Book"; *both in colours* (9)

474 **Hokuga**: Kwanja Tametomo attacking a huge snake, and his retainer Sudo Shigesuye cutting the head off a great wolf triptych; *full size, upright*; *signed* MANJIRŌ HOKUGA

475 **Hokkei**: ECHIGO. OYA-SHIRAZU, View of steep rocks on the sea coast at Tonami and Ichiburi with incoming waves, a red sun on the horizon; *one of the oblong set* SHŌKOKU MEISHO, "Celebrated Views of the Provinces"; *signed* KIKŌ HOKKEI

*** Very rare.

TOYOHIRO (Utagawa), 1765–1830.

476 **Interior Scene**: A Noble Lady standing between two female attendants kneeling, on the upper floor of a house with branches of plum trees showing above the balcony; *one sheet of a triptych*; *signed* TOYOHIRO

TOYOKUNI (Utagawa), 1762–1825.

477 **Lighting Pipes**: A Youth standing on the sea-shore at ebb-tide between two women and holding his pipe so that one of the women may tap some of the hot ash from her pipe into his; *one sheet of a triptych*; *signed* TOYOKUNI

KUNISADA (Utagawa), 1785–1864.

478 **Tsuki no Kage**, "Moon Shadows": Three of the series, with figures of women in the lights and shadows thrown from lanterns; *full size, upright*; *signed* KŌCHŌRŌ KUNISADA (3)

479 **Bandō Hikosaburō IV** as Kobotoki Koheiji a male ghost outside a mosquito curtain and as Nyōbō O Isuru, his wife, lying asleep under the curtain, one of his quick change acts.—**Onoye Kikugoro III** as Chōchin no Yūrei, "the Ghost of the Lantern"; *both full size, upright*; *signed* GOTOTEI KUNISADA.—**Yado no Yōkai**, "Ghost of the Hotel": A man, Inabanosuke, seated having a bad dream of a woman's face in a mirror; *signed* TOYOKUNI (3)

480 **Three Figures of Women**, after the bath, reading, and looking down a staircase; *full size, upright*; *signed* GOTOTEI KUNISADA (3)

481 **Two Figures of Women** at their toilets; *signed* KUNISADA.—**A Woman** writing; *signed* TOYOKUNI.—**Marishi-ten**, the God of War, appearing to the youthful Buddha; *medium size, upright*; *one of a set* "The Life of Buddha"; *signed* KUNISADA (II) *and dated Monkey* 6 = 1860 (4)

KUNIYOSHI (Utagawa), 1797–1861.

482 **Chōshi**, the wife of Kyōshi getting carp from a miraculous spring for her mother-in-law.—**Toyei** seeing his wife fly away as the star Chi-nu after weaving enough silk to secure his release from bondage; Two of the Paragons of Filial Piety, *from a very rare set produced in foreign style*; *small size*; *unsigned* (2)

483 **Ise Ondo**, the great dance performed at the Bizen House, Furnichi, province of Ise, an oblong diptych; *signed* ICHIYŪSAI KUNIYOSHI, *and seal dated Tiger* 6 = 1854 (2)

484 **Yoshitsune and Sōjōbō**. Triptych. The youthful hero learning sword play with the TENGU in the forest, under the instruction of the TENGU king; *full size, upright*; *signed* ICHIYŪSAI KUNIYOSHI

485 **Kwannon appearing to Nitta no Shirō Tadatsune**. Triptych. The hero in a cave at Fuji-yama, in front of a waterfall, and the goddess appearing in a halo, with a dragon coiling round at her feet; *full size, upright*; *signed* CHŌWŌRŌ KUNIYOSHI; *framed*

10 486 **Meiyo Migi ni Mute-Ki Hidari Jingorō**, "The fame of Hidari Jingoro unskilled with the right hand." Triptych. A Group of the figures carved by the famous sculptor, and the man seated in the centre; *full size, upright*; *signed* ICHIYŪSAI KUNIYOSHI: *framed* Gardens

6 487 **Yōkō saving her father from a tiger**, *one of the full size, oblong set of* Paragons of Filial Piety; *signed* ICHIYUSAI KUNIYOSHI.—**Asakusa, Imado**: View of the Pottery Kilns; *cut down* Getting

VARIOUS.

12 488 **Onogawa.** The portrait of a Wrestler; *signed* SHUNYEI.—**Awabi Shell Divers**; *signed* SHUNSEN.—**A Woman** hurrying along; *signed* KUNIYASU.—**The Sake Mill**, one Sheet of a Triptych; *signed* YOSHITOMI (4) Clarke

YEISEN (Keisai), 1789–1848.

6 489 **Two Women**, full-length Figures; and another, bust only; *all signed* KEISAI YEISEN (3) Higginbotham

1 10 490 **Urawa**, with a distant view of the volcano Asama-yama; one of the Stations of the Kiso Kaidō; *signed* YEISEN Getting

*** First edition.

16 490A **Fording the Ōi River.** Triptych. A noble Lady being carried over in a NORIMONO, and her female attendants on men's shoulders and on RENDAI; *signed* YEISEN; *framed* Higginbotham

HIROSHIGE (Ichiryūsai), 1796–1858.

1 5 491 **Yabase, Kihan**, "Returning Boats at Yabase"; *one of the* ŌMI HAKKEI *set*; *signed* HIROSHIGE. First edition Kalo

3 3 492 **Karasake, Yoru Ame**, "Night Rain at Karasake"; *one of the* ŌMI HAKKEI *set, printed all in blue*; *signed* HIROSHIGE Getting

2 5 493 **Four Tōkaidō Views**, late editions or faulty (4) Yamanaka

2 494 **Five Tōkaidō Views**, late editions or faulty (5) Hilliard

2 2 495 **Mu Tama Gawa.** Three of the set of six Panel Prints, with *seals of* KAWA-SHŌ *and* SHŌYEIDŌ; *all signed* HIROSHIGE (3) Yamanaka

1 4 496 **Three Tōkaidō Views** from the Marusei set, including the View of Hamamatsu with a storm brewing; *all signed* HIROSHIGE (3) Kalo

18 497 **Yoshitsune Ichi Dai Zue**: Seven of the set of the full size, oblong prints dealing with The Life of Yoshitsune; *signed* HIROSHIGE (7) do

498 **Yoshiwara Yo-ake**, "Dawn, Yoshiwara." The great gate and people coming out.—**Asakusa Tampo. Tori no machi**, "Festival of the Cock, rice fields of Asakusa." A cat watching the procession in the early morning; *both full size, upright, from the* "Hundred Views of Yedo" *set*; *signed* HIROSHIGE (2)

499 **Ryōgoku, Hanabi**, "Fireworks from Ryōgoku Bridge."—**Saruwaka-chō, Yoru Shibai**, "Theatres by night, Young Monkey Street," first edition; *both from the* "Hundred Views of Yedo" *set*; *signed* HIROSHIGE (2)

500 **Ōji, Shozoku Eno-ki Ōmisoka Kitsunobi**, "Under the power of the Foxlights at the E-no trees, Ōji"; and five other prints from "The Hundred Views of Yedo" set; *signed* HIROSHIGE (6)

501 **Izumo, Ō-Yashiro**: The Torii of the great Temple of Izumo at Kizuki in mist in the early morning, and female visitors carrying offerings; *full size, upright*; *one of the* "Views of the Sixty Odd Provinces"; *signed* HIROSHIGE

*** A fine copy,

502 **Ama no Hashidate**, and four other of the "Views of the Sixty Odd Provinces"; *signed* HIROSHIGE (5)

503 **Arashiyama**, *from the* KYŌTO MEISHO *set.*—**Two Views**, *from the upright* TŌKAIDŌ *set.*—**Ryōgoku Bridge**, *from a* TŌTO MEISHO *set.*—**Fuji from Satta**, *from the* "Thirty-six Views of Fuji" *set*; *all signed* HIROSHIGE (5)

504 **Kakemono-ye**: Peacock and Peonies on a pale pink ground; *signed* HIROSHIGE, *and bearing the seal of the Censor* TANAKA, *which places the date somewhere between* 1842 *and* 1853, *but without publisher's seals*; *framed*

HIROSHIGE II, 1859–1868.

505 **Akasaka Kiribata Uchū Yūkei**, "Evening Sky in the Rain in the Kiri Uplands." The altered view of the KIRIBATA scene in the "Hundred Views of Yedo" set; *signed* NI SEI (*the second*) HIROSHIGE

506 **Tōtō Uyeno Hana-mi**, "Flower Viewing at Uyeno, Yedo." Triptych. The long bridge spanning the centre of the grounds, and a school of Geisha with white circles on black umbrellas coming up the centre; *full size, upright*; *signed* HIROSHIGE, *and seal dated Goat* 10 = 1859; *framed*

507 **Two blue Prints**. Yedo Views from TŌTO MEISHO; *signed* HIROSHIGE, *and seal dated Dog* 2 = 1862

YEIZAN (Kikugawa), *worked c.* 1800–1829.

508 **Three Figures of Women,** standing, variously employed; *two signed.*—**Two Landscapes,** *oblong*; *signed* YEIZAN (5)

509 **Meoto Seki,** "The Husband and Wife Rocks" of Futami ga ura, Ise. Triptych. Three groups of female visitors on the sea coast; *full size, upright*; *signed* YEIZAN; *framed*

KYŌSAI (Watanabe), 1831–1889.

510 **An Original Drawing:** The Torments of Hell, *in colours*; *signed* SHŌJŌ KYŌSAI

VARIOUS.

511 A parcel of Seventeen Prints

SURIMONO.

512 **Kunisada:** Endō Moritō or Mongaku Shōnin doing penance under a waterfall and the god Fudō appearing to him with his acolytes Seitaka and Kongara; *a Surimono of double vertical form*; *signed* KUNISADA

513 **Hiroshige:** A Woman, standing beside a large gong behind a wind screen erected for a dance, holding a TORIKABUTO or hat used for a dance, looking down at a small coiled snake: *signed* HIROSHIGE

*** Surimono by HIROSHIGE are very rare.

514 **Gakutei:** Nitta no Shirō on a boar's back at the Fuji Hunt, on a screen; *signed* GAKUTEI TEIKO.—**Hokkei:** An OIRAN passing in the light of a lantern, *signed* HOKKEI; Raikō alarmed at the sight of a GAKU bearing the ogre's head, *signed* HOKKEI; A Woman on a balcony overlooking a river, *signed* HOKKEI (4)

515 **Ten Surimono,** *modern reprints* (10)

KAKEMONO.

516 **Sosen (Mori):** A Monkey seated on the bough of a tree, *in colours on paper*; *signed* SOSEN; *in box* (2)

517 **Kōzan:** Shoki, standing, holding his sword in one hand and a struggling ONI in the other, *in colours on silk*; *signed* KŌZAN

518 **Buddhist School:** A seated Figure of Shaka Muni emitting rays of light in a cloud at the top, and a number of scenes distributed below illustrating the teachings of the great Reformer, and of his life, *in colours and gold on paper*: *unsigned*

MAKIMONO.

519 **Shijō School**: People frightened by various monsters, *in colours on paper*; *unsigned* 3

520 **Ukiyo School**: Sketches of figure subjects on the great highways of life, *in colours on paper*; *unsigned* 14

521 Two Rolls, drawings of figure subjects, *in colours on paper*: *unsigned* (2) 1 2

522 A KAKEMONO-YE, *mounted*, and three HASHIRAKAKE (4) 1 10

BOOKS.

523 **Jusui (Shimo Kobe)**: KUNMO ZUE, "A Child's Illustrated Encyclopædia," 10 vol. *a reprint of the* 1789 *Edition, black and white* (10) 1

524 **Shunsen (Takehara)**: YEHON HYAKU MONOGATARI, "A Hundred Stories Illustrated," a book of ghosts after the manner of Sekiyen, 5 vol. 1840, *in colours*; *signed* TAKEHARA SHUNSEN 10

525 **Sekiyen (Toriyama)**: KONJAKU HYAKKI JŪI, "An Appendix to the Hundred Stories Old and Modern" (Book of Ghosts), 3 vol. 1781, *black and white*; *signed* TORIYAMA SEKIYEN TOYOFUSA, *assisted by his pupils* SHIKŌ *and* ENJI (3) 16

526 **Masayoshi (Kitao)**: RYAKU GWA-SHIKI, "An Epitome of the Rules of Drawing," 1 vol. 1795, *in colours, mainly figure subjects*; *signed* KEISAI, *sealed* SHŌSHIN. First Edition, complete 8

527 **Hokusai**: MANGWA, "Drawing." Complete set of 15 vol. mainly of the 1878 Edition. Vol. I an early issue and vol. V First Edition (15) 2 5

528 **Hokusai**: HOKUSAI GWAFU, "Book of Drawings," 3 vol. *Nagoya*, 1849, *printed in pink and blue*. First Edition, complete (3) 18

529 **Hokusai**: FUGAKU HYAK'KEI, "Hundred Views of Fuji," 3 vol. *late edition without date*.—SANTAI GWAFU, 1 vol. of a set of three.—ONNA IMAGAWA, 1 vol.; and two others (7) 12

530 **Toyokuni (Gosotei)**: MEISHO HAKKEI, "Eight Famous Places," 1 vol. *eight full-size oblong views, in colours, in folding form*; *signed* TOYOKUNI, *c.* 1828 2 15

531 **Kyōsai**: KYŌSAI GWADEN, "Kyōsai's Method of Drawing," 4 vol. 1887, *signed* KWANABE TŌ-IKU, *his family name*. First Edition, *in case* (5) 1 8

*** The first two vol. are specimens of Kyōsai's work, the others are illustrations of the work of other artists.

5 532 **Shigenobu (Yanagawa)**: YEHON FUJIBAKAMA, "Pictorial Biographies of Famous Women," 1 vol. *in colours, complete, without date*; and seven other vol. *various* (8) Nishihara

1 10 533 **Two Albums** of Artists' Sketches for Lacquer and Metal Work; *unsigned* (2) Welby

10 534 **An Album** of Artists' Sketches for Lacquer and Metal Work; and a Book of Floral Drawings, *in colours*; *unsigned* (2) do

1/2 535 **An Album**, containing Thirty-eight Colour Prints by Kunisada, dealing with incidents that happened at the Stations of the Tōkaidō and in the Sixty odd Provinces Cooper

8 536 **An Album**, containing Twenty-eight Colour Prints by Kuniyoshi, *some part of the same series as the foregoing* Nishihara

3 10 537 **Collection S. Bing**: Sale Catalogue, *Paris*, 1906. Six parts, *in a portfolio* Laurence

7 538 **Collection Hayashi**: Dessins, Estampes, Livres illustrés. Sale Catalogue, *Paris*, 1902 Getting

10 539 **Burlington Fine Arts Club.** Exhibition Catalogues: Japanese and Chinese Works of Art, 1878.—Japanese Prints, Books, etc. 1888.—Lacquer and Metal Work, 1894; in 1 vol. Hildidch

1 540 **Bowes**: Notes on Shippo, *privately printed, Liverpool*, 1895. —**Ogawa**: Some Japanese Flowers, *Tōkyo, no date.*—**Japanische Vogelstudien**, *Vienna*, 1895 (3) Nishihara

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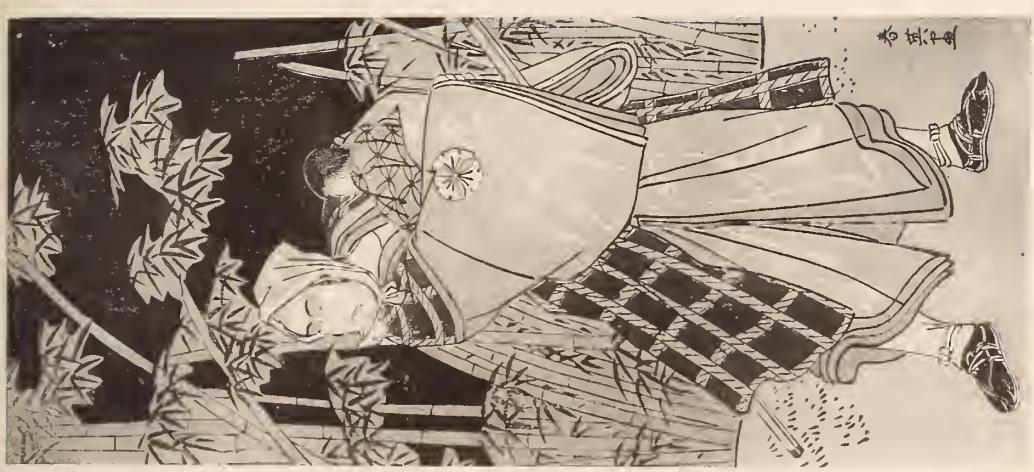
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Plate VIII.

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